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AMERICAN SQUARE DANCE Magazine

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 50, No 5
MAY 1995



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Editor's NOTEBOOK

IDEAS can be as useful as dynamite. History can testify that ideas have always been more explosive than any mechanical contrivance. All the worthwhile revolutions the world has had have been caused by ideas.

Ideas can be equally successful in keeping a square dance club alive, vibrant and forward moving. Willing club members can carry on a project, but **FIRST** someone must supply an **IDEA**. In all phases of our dance activity ideas are needed; by club officers, dancer associations, convention chairman; and yes, the American Squaredance Magazine also. This month we have started a new column called *A SHOT IN THE ARM, Ideas For Keeping Your Club ALIVE*.

Getting down to brass tacks - are ideas so hard to come by? Is it not just a matter of concentration and taking the time to use our "thinking machines?" As thoughts pass through the proper spaces of our brain they leave faint impressions, such as wheel marks left on the ground. Later, thoughts follow those same tracks making deeper ruts and, in the course of time, it is easier for the mind to follow that deep channel than to break out in a new direction.

Now, this has an advantage in allowing us to do the daily routine without conscientious thought. The disadvantage is that it is habit forming.



The majority of us square dancers fall into this "habit forming" category. We do and act mechanically - this does allow us to execute our square dancing calls exceptionally well but allows for no creative thinking. We don't have to be geniuses to have ideas, we just need to do some re-thinking.

New ideas require only alertness to the situations around us; actually **FORCING** our minds to re-assess the "how" and the "why" of the subject at hand. Get involved, get out of the rut, create a new channel of thought.

Your club, your position as a leader, your routine, all need imagination. ASD needs your ideas for our new column so we may pass it along to others.

• • • • •

Susan and I hope to see many of you at the National Convention in Birmingham this June. Our booth numbers are 102 and 103.

If you find some things missing from this issue, please forgive us. Susan's father went to a better life on April 9th and the following week was not normal. Also, our heart felt sympathy goes out to all those involved in the disaster in Oklahoma City. ✓



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- BM 164 Firefly by Ted Wegner
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- BM 152 Patriotic Medley by Mac

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| BM 160 Smoke, Smoke by Jeanne | BM 154 Yes Yes In Your Eyes |
| BM 158 I Saw The Light by Mac | BM 150 Basin Street Blues by Mac |
| BM 157 It Ain't Nothing But Love by Ron | BM 148 You Always Hurt The One You Love by John |

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John Eubanks
Joplin, MO

BY—LINE

We can all use ideas for keeping square dancing and our clubs alive. Check out our new feature, *A Shot In The Arm*, for ways to help promote our wonderful pastime. On the same line, Dot Loewenstein presents a proposal in *Dandy Idea* that is sure to

bring square dancing to the attention of many. To give the folks who live in the western part of the U.S. a chance to attend a convention closer to home, the *USA West Square Dance Convention* has been established. Details in this issue. *Book Nook* features "Five Fast Steps to Low-Cost Publicity," by Barbara Florio Graham, which includes guidelines for designing flyers, posters, newsletters, etc. On a lighter side, *Rules for Square Dances 118 Years Ago* will bring a smile to your face. Harold Bausch shares his thoughts on *Leg Problems* and gives us some tips on helping to make square dancing a bit easier on us. *Dancing Tips* reminds us how to thank our callers.

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TEMPO

Jeanne Briscoe

Webster's Dictionary and Thesaurus offers this definition for *wisdom*: ability to understand what is right, true, or enduring; good judgment; knowledge.

Recently, my husband Jim and I were talking about the fact that we as a people have lost a lot of wisdom from our society. The kind of wisdom our children should be gaining from parents, while living in a two-parent home.

Today, there is a lot of discussion concerning homes where there is only one parent. Then, usually, that parent has to work and is unable to spend much time with the child(ren).

The kind of wisdom that has escaped us as a society is the kind we can look back on that covered good manners, responsibility, compassion for your fellow man, etc. It's not to say that this kind of wisdom has ceased to exist, but it is difficult to find in many people.

If you ask some of our young people what wisdom is, you might get all kinds of answers. Then again you might get no answers at all. Can they tell you what wisdom has to do with today's society? Our young people only know what is happening on TV, or in their own neighborhood. Graffiti sometimes becomes the most important thing in their lives.

The wise person will be able to make decisions and employ a genuine effort to understand various subjects, or search until he gains knowledge covering the subject.

The television media ceases to produce wisdom when it brings to us violence in movies, as well as shoddy talk shows that discuss everything from having a baby out of wedlock to how their sex life is.

So where do we go to seek wisdom? Sometimes it simply comes from knowledge or real life experiences. Knowledge we gain from living a responsible life and sharing with others the compassion we hold for our neighbors.

Wisdom is, in some respects elusive, and a person needs to be open minded to hear it in conversations. Wisdom can help a person keep their cool in times of stress. It also is useful when we start feeling depressed. Calling on it in our mind can help us understand how we can deal with life itself. If you are not sure you have wisdom, you might ask yourself some questions concerning how you live, how you talk, how you use responsibility and how you treat your fellow man. Wisdom is, as Webster said; "ability to understand what is right, true or enduring; good judgment; knowledge." ✓



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Alabama dancers also will be there to share ideas on sewing and designing square dance attire. They will show you how to turn those scraps of fabric left over from your sewing into bags for all occasions and how to design other dance attire from your leftovers. We will show you how to give new life to old garments or bought garments by use of embellishment.

Professional dressmakers will show you how to measure for a perfect fit. Tips will be available for coordination, accessorizing, and comfort of western wear for the ladies to

create that total look for their outfits. Patterns and instructions will be available showing how to sew the tiered prairie or square dance skirt with minimal time and effort. These skirts can easily be adjusted at waist to fit any figure.

Door Prizes Galore - Along with the sewing machines, square dance dresses, western wear outfits, sewing books, notions, beach and hand-made items will be given away.

FOOD EVERYWHERE

Hot meals will be available to dancers for breakfast, lunch and dinner. We are negotiating for a late night meal, but plans have not been finalized at this printing. For a quick snack, sidewalk vendors will be set up inside and outside the Civic Center. You will not get hungry in Birmingham, WE PROMISE.

YOU ARE CORDIALLY INVITED

...to attend the Steppin' In High Cotton Fashion Show, Boutwell Auditorium, Saturday, June 24, 1995 at 1:00 PM.

Modeling will be provided by Single Models, Foreign Country Models, Handicapable Models, Couples and Teenage Models. Special entertainment; a fashion show you will remember.

PUBLICATIONS DISPLAY East Ballroom

There are over 225 square and round dance publications in the world. See them all. Get ideas for your newsletters.

Here, you will find the communications vital to our dance activities. Here, also, are many great ideas other states, associations and clubs use to advertise, to communicate and to keep dancers' interests growing.

SHOWCASE OF IDEAS

Display tables featuring exhibits of activities and ideas of various state, regional, national and international organizations. The Showcase of Ideas will be open each day during the Convention so that interested

dancers and leaders may browse around and pick up ideas that may be used by their organizations back home. Many of the displays will have surplus copies of publications, training material, handouts, posters, pictures and other items that may be picked up by visitors. This is the location to exchange badges, pins, stickers and other convention mementos with other attendees.

BID SESSION

Watch the Bid Presentations to host the NSDC in the year 2000. Friday, June 23, 1995, 9:00 AM in the Concert Hall. Bidding states are Georgia, Maryland - WASCA and Michigan.



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Following is a list of the many Panels, Seminars, etc., available at this year's NSDC in Birmingham, Alabama. Check your Program Book for time, place, panelists and description of topics.

44th NSDC EDUCATION PROGRAM

An extremely thought provoking program is available at Birmingham. Ideas and information from the world's top leaders, callers, cuers and instructors are waiting for you. There will be thousands of years of experience all coming together to present ideas to help us grow.

Every facet of the square dance movement is represented; the emphasis is on leadership, problem solving and how to do almost anything. Would you like to start being a caller, a cuer, a clog instructor or a contra prompter? The education program will show you how. Do you want to try different levels of dancing

or want information on after parties, attire, planning specials, teens, solos, handicapped, insurance, taxes, leadership, writing a publication, recruiting and keeping dancers, floats or anything similar? It's all here. Spend a few hours and get a lifetime of experience.

PANELS

Thursday, June 22

First Convention? Make the Most of It!, Planning a Square Dance Class, Square Dance Etiquette, Ethics & Conduct, Camping & Dancing, Recruiting & Keeping Dancers, Square Dance History & Heritage, Computer Applications in Square Dancing, After Party I, Club Operations, Square Dance Floats, Planning & Conducting Club Specials, Organizations Round Table

Friday, June 23

So You Want to Be a Caller?, Teaching the Handicapable, Square Dance Attire, Functions of Square Dance Organizations, Community Dance Program, BMI/ASCAP

Licensing, Publications & Publicity, Organizing a Handicapable Club, Let's Put Fun Into Square Dancing, One Night Stands, Club Finances, Insurance, Tax & Incorporation

Saturday, June 24

Exhibition Dancing, Club Leadership, Singles & Solos, How to Plan & Conduct Leadership Seminars, Integration of Country Western Dancing with Square Dancing, Recruiting & Keeping Dancers II, Planning & Conduction of club Officers & Committees, After Party II, Planning & Conducting a Square Dance Class II, American Callers Association Teaching List, 45th NSDC-What to Look For

CLINICS

Thursday, June 22

Round Dance Mixers, Youth FUN Clinic, Contra Styling, Smooth Square Dance Styling, Exhibition Clogging, Community Dancing

Friday, June 23

Waltz Rhythm & Styling, Youth Styling Clinic, Texas Two-Step, Intermediate Clogging, Appalachian & Old Time Square Dance, Clogging Competition

Saturday, June 24

Youth FUN Clinic, Cha Cha Rhythm & Styling, Hot Hash Square Dancing, Country Western Line Dance, Country Western Line Dance, Texas Two/Ten Step, Advanced Clogging

SEMINARS

Thursday, June 22

CALLERLAB: Music, Mechanics of Choreography, **CONTRALAB:** Contra Calling for Square Dance Callers, **LEGACY:** Paradigms, Planning a Year of Fun Filled Activities, **ROUNDALAB:** Using Teaching Progressions in a Round Dance Program

Friday, June 23

YOUR DREAM COME TRUE A CRUISE TO SOUTH AMERICA (AND SEVERAL CARIBBEAN ISLANDS) ON CARNIVALS NEW SUPER LINER -THE FASCINATION

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STAFF:

Lee McCormack
Otto Degner
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CALLERLAB: Teaching, Methods of Choreographic Control, **CONTRALAB:** Contra Dance with No Caller, **LEGACY:** CALLERLAB Dance Programs & Quarterly Selections, Singles (from 5 to 95) in a Couple Activity, **ROUNDALAB:** Standardized Cues for Roundalab Classics

Saturday, June 24

CALLERLAB: Programming, Timing & Smooth Dancing, **CONTRALAB:** Add a New Treat to Your Bag of Tricks, **LEGACY:** Square Dance—Our American Folk Dance?, Summit IV—Where Do we Go from Here? **ROUNDALAB:** Can Cuers & Callers Collaborate to Enhance Square Dancing?

HOUSING

Your housing must be booked through the 44th NSDC office. If you call the hotel directly you will learn that the hotels/motels are booked during the Convention. This is because the Convention has contracts for

nearly all the rooms in the Birmingham area. Call the Registration and Housing office today for your motel/hotel assignment.

PARK & RIDE

Park and Ride stations will be set up at the Galleria, Century Plaza and the Fairgrounds. The buses are deluxe coaches with air conditioning, comfortable seats and experienced drivers. There will be 12 bus routes through the Birmingham area. Routes cover accommodations reserved through the 44th NSDC office.

LEE GREENWOOD

The Lee Greenwood Concert will be held on Wednesday night following the Opening Ceremonies of the 44th NSDC. No other Convention activities are scheduled during this time slot. Tickets for this concert are still available to dancers, their families and friends. Ticket sales may be opened to the public in the future. Buy your ticket now to be assured of a seat at this special event. ✓

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TIDBITS

LET US ASSUME

We have no President - no one to oversee each facet of the club and it's operation.

We have no Vice President - to assist the president in his many and varied duties.

We have no Treasurer - to keep track of our moneys and membership records.

We have no Recording Secretary - to keep the minutes of each meeting of the club officers.

We have no Corresponding Secretary - to keep information moving to the local magazine, and write necessary letters.

We have no Past President - to call upon for advice and counsel.

We have no Executive Board - to use their judgment in decisions affecting the present and the future of the club.

We have no Committees - to supply refreshments, decorate for dances, supervise the class activities, work on a newsletter, keep a club history, run the admissions desk, coordinate supplies, act as angels, hospitality, picture taking, promotion of class, etc., etc.

We have no Dances - for YOU to go to, and there won't be unless all the above people are working to put it together every week of every year.

VOLUNTEER! We hate to keep asking!! **VOLUNTEER!!!**

*Submitted by Evelyn Morris,
Moundsville, WV.*

GARDEN TIPS

When planting your garden this year, remember these tips from Rodney & Betty Spiestersbach.

Plant three rows of peas: **Preparedness, Promptness, Perseverance.**

Plant five rows of lettuce: **Let us be faithful, let us be truthful, let us be loyal, let us be unselfish, let us love one another.**

Plant three rows of squash: **Squash gossip, squash criticism, squash indifference.**

No garden is complete without turnips: **Turn up for meetings, turn up with ideas, turn up with a smile, turn up with determination to improve the association by working hard.**

How is your garden growing?

*Reprinted from Squares & Rounds,
Kentuckiana S/D Association,
June/July 1994*



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*A Quality International
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The first **USA WEST SQUARE DANCE CONVENTION** planning is well under way and will be held in Denver, Colorado August 6-9, 1997. Pres and Kay Minnick and Sam and Linda Margheim are Co-Chairmen.

The "Mile-Hi Board" consists of ten Director Couples and represents most of the State's Council Areas. April 1, 1995, will see the second meeting to report on their progress of planning, preparing and producing the Convention. After the meeting they will tour the very large and beautiful Colorado Convention Center.

The **USA WEST Policy Board** is almost complete with Arizona, California, New Mexico, Alaska, Utah, Nevada, Montana, Idaho and joining Colorado for the annual continuation of the **USA WEST SQUARE DANCE CONVENTION**, and each have assigned square dancer leaders to the Policy Board. Oregon and Washington have declined. Hawaii has just received the complete data. Wyoming has no state organization and, the dancers are asking us to help them organize.

The **USA WEST Policy Board** will currently be made up of elected and/or appointed square dance representatives from each participating state or area, even though they may not, at this time, have the facilities to hold a large convention. Eventually, the immediate past Convention General Chairman will be seated on the Policy Board only until the state once again hosts a convention at which time the new General Chairman will take that seat.

The Conventions will be placed on a rotating basis within the circle of membership of the Policy Board. California has accepted the challenge and the next Convention will be held in San Francisco in

August 1998. Support for the Policy Board will come from a portion of the door registrations. We also envision a small distribution from the same source to each participating area. The hosting area will retain the balance of the registration and all other peripheral income.

Non-profit Corporate papers have been filed for both the Convention Operational Board and Policy Board in Colorado and we are currently preparing the IRS 1023 form requesting a IRC 501(c)(3) educational tax exemption for each corporation.

Denver will use a combination of professional management people to aid an all volunteer "Mile-Hi Board." For example, the first **USA WEST SQUARE DANCE CONVENTION** will use the available Denver Metro Convention and Visitor Bureau's computerized housing facility. The Co-Chairmen are currently in negotiations with the Denver Convention Center determining the many details necessary to plan the Convention.

We have reserved the dates of February 23-24, 1996, for the Colorado Convention Complex in Denver for pre-convention meetings and dance to insure the total success of the first annual **USA WEST SQUARE DANCE CONVENTION**.

The desire to have a regular major convention in the Western part of the country for square dancers of the world to enjoy continues to escalate. The National Association of Square Dance Suppliers has been contacted and we will be working out an arrangement for the vendors. Calls are coming in daily from all over the United States from dancers, callers, cuers, prompters, recording companies and suppliers with offers to help in any

way that they can. We have a growing list of requests from out-of-the-area dancers wanting to register.

Downtown hotels have blocked a large number of rooms for us, most within easy walking distance. Space for 2,000 RVs are planned adjacent to a large pod of hotels for ease of busing.

Early registrations should begin about the end of April 1995 with a major prize to

be drawn at the pre-convention dance from among those already registered. More later!!

Contacts are: Pres & Kay Minnick, 6882 Garland St., Arvada, CO 80004 - Phone (303) 422-3371 (home) or (303) 429-5219 (office) and Sam & Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010 - Phone (303) 344-5190 (home) or (303) 364-0758 (office). ✓



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NEW RELEASES

She's A Broken Lady	by Fred
Clap Your Hands	by Cindy



Cindy Whitaker
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Quincy, IL



Jim Howard
714-491-3564
Anaheim, CA

PAST RELEASES

MAR-702	My Town	by Mark
MAR-604	Love Bug	by Vern
MAR-605	God Bless Texas	by Vern
MAR-1102	Daddy Laid the Blues	by Cindy
MAR-802	Miracle	by Fred
MAR-902	Old Time Religion	by J.R.

DANDY IDEA

by Dot Loewenstein, Caller
Elmwood Park, New Jersey

NATIONAL SQUARE DANCE AWARENESS WEEK

(Proposed: August 20 - 26, 1995)

How many times have you been in public, before or after a dance, while in costume, to be approached by strangers who say, "I didn't know anyone square danced around HERE."

Suppose every square dance in the WORLD, during the awareness week, DRESSES FOR A DANCE each day, whether it be to go to work, the supermarket, the bank, or to church, too, or the post office, or especially when shopping in a mall—wherever our normal day takes us! How many people would become interested in joining our September classes?

Obviously, we would be carrying handouts with details of our first open dance to encourage those who speak to us.

To be successful, this plan would have to be carried out by ALL square dancers, everywhere, during the same week (all seven days—even while on vacation or at a diner). Public VISIBILITY may be the answer.

Let's try it - August 20 - 26, 1995!

Together, quietly, we may be able to influence many new dancers, and this coming year, have a larger class than ever before. No hard sell, no demo, just ordinary people going about our everyday lives—in square dance attire.

STRANGER: "I didn't know anyone square danced around here."

DANCER: "Yes, we have an active club nearby, and I'd like to invite you to our free dance next week. Here is a flyer, with all the details and a map. Would you give me your phone number? I'll remind you, and drive you to the dance that evening, if you can come. Please join us."

Let's try it - August 20 - 26, 1995!

If successful, this event would be held during the third week of August, annually, to attract dancers to our first free dance class. ✓

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Style: "Peggy" #608 \$38.95
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Last: Nicole (Slender Toe character)
Heel: 1 1/4" Matching



Style: "Heather" #536 \$37.95
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Last: Uptown (Modified slender toe character)
Heel: 1/2" Rubber cushioned with non-marring replaceable top lift.

Style: "Dancer" #519 \$35.95
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Last: Uptown (Modified slender toe character)
Heel: 1/2" Rubber cushioned with non-marring replaceable top lift.



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Creative Choreography

by Lee & Steve Kopman

This month, let's take a look at the Plus emphasis call Load The Boat and try it from some positions you might not have considered.

1. HEADS SQUARE THRU TWO
TOUCH 1/4
GIRLS RUN
LOAD THE BOAT
SINGLE CIRCLE TO A WAVE
GIRLS TRADE
RECYCLE
SQUARE THRU THREE
TRADE BY
LEFT ALLEMANDE
2. HEADS 1P2P
RIGHT & LEFT THRU
ROLL AWAY
LOAD THE BOAT
RIGHT & LEFT GRAND
3. HEADS 1P2P
TOUCH 1/4
CIRCULATE
CENTERS TRADE
CIRCULATE
(TRADE & ROLL)
LOAD THE BOAT
TOUCH 1/4
RIGHT & LEFT GRAND
4. SIDES PASS THE OCEAN
EXTEND
GIRLS RUN
BEND THE LINE
LOAD THE BOAT
TOUCH 1/4
SCOOT BACK
HINGE
CIRCULATE 1 & 1/2
RIGHT & LEFT GRAND
5. HEADS STAR THRU & SPREAD
PASS THRU
WHEEL & SPREAD
LOAD THE BOAT
STAR THRU
CHAIN DOWN THE LINE
ROLL AWAY
TOUCH 1/4
CIRCULATE
GIRLS U-TURN BACK
SWING THRU
RIGHT & LEFT GRAND
6. SIDES SQUARE THRU THREE
SEPARATE AROUND ONE
TO A LINE
(ENDS LOAD THE BOAT;
CENTERS SQUARE THRU
FOUR)
FAN THE TOP
RECYCLE
PASS THE OCEAN
CIRCULATE
SCOOT BACK
EXTEND
RIGHT & LEFT GRAND
7. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
BOX THE GNAT (DROP HANDS)
LOAD THE BOAT
SWING THRU
HINGE
RECYCLE
PASS THRU
RIGHT & LEFT GRAND

8. HEADS SQUARE THRU TWO
TOUCH 1/4
GIRLS TRADE
RIGHT & LEFT THRU
ROLL AWAY
LOAD THE BOAT
TOUCH 1/4
BOYS TRADE
PASS THE OCEAN
ACEY DEUCEY
SWING THRU
SCOOT BACK
RIGHT & LEFT GRAND
9. SIDES 1P2P
BOX THE GNAT
SQUARE THRU TWO
TRADE BY
ALL DO THE CENTERS' PART
OF LOAD THE BOAT
(TAG THE LINE; FACE IN)
TOUCH 1/4
CIRCULATE
GIRLS RUN
PASS THRU
RIGHT & LEFT GRAND
10. HEADS STAR THRU
DOUBLE PASS THRU
LEADS U-TURN BACK
TOUCH 1/4
ACEY DEUCEY
SWING THRU
BOYS U-TURN BACK
LOAD THE BOAT
BOX THE GNAT
FAN THE TOP
GRAND SWING THRU
BOYS RUN
(EACH SIDE) 1/2 TAG
CIRCULATE
BOYS RUN
SWING THRU
RIGHT & LEFT GRAND
11. HEADS 1P2P
RIGHT & LEFT THRU
ROLL AWAY
CENTERS ROLL AWAY
LOAD THE BOAT
SWING THRU
BOYS RUN
FAN THE TOP
BOX THE GNAT
RIGHT & LEFT GRAND
12. HEADS SQUARE THRU THREE
SEPARATE AROUND TWO
TO A LINE
ENDS LOAD THE BOAT
CENTERS PASS THE OCEAN
EXTEND
SWING THRU
BOYS RUN
PASS THE OCEAN
SWING THRU
EXTEND
RIGHT & LEFT GRAND
13. HEADS SQUARE THRU TWO
SLIDE THRU
CENTERS BOX THE GNAT
(DROP HANDS)
LOAD THE BOAT
TOUCH 1/4
SPLIT CIRCULATE
BOYS TRADE
EXTEND
RIGHT & LEFT GRAND
14. HEADS PASS THE OCEAN
& SWING THRU
EXTEND
EXPLODE THE WAVE
WHEEL & SPREAD
BOYS LOAD THE BOAT
GIRLS PASS THE OCEAN
EXTEND
HINGE
RIGHT & LEFT GRAND
15. HEADS SQUARE THRU FOUR
SIDES ROLL AWAY
SQUARE THRU TWO
PARTNER TRADE
ENDS LOAD THE BOAT
(CENTERS SINGLE CIRCLE TO A
WAVE & FAN THE TOP)
EXTEND
CENTERS TRADE
CAST OFF 3/4
RIGHT & LEFT GRAND

THE KOREO KORNERby Steve

This month, let's expand on *Load The Boat*. The positioning on this is pretty easy for the dancers to get. By starting the dancers Half Sashayed, the feeling is exactly the same as a normal line of four doing a Load The Boat.

HEADS SQUARE THRU TWO
BOX THE GNAT (DROP HANDS)
DO THE CENTER PART OF LOAD THE BOAT
THEN:

- | | |
|---------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Bend the Line
Square Thru Four
Trade By
Left Allemande | 4. Partner Trade
Square Thru Four
Trade By
Left Allemand |
| 2. (Tag the Line; Face In)
Pass the Ocean
Circulate
Scoot Back
Extend
Right & Left Grand | 5. Boys Trade
Cast Off 3/4
Centers Hinge
Cut the Diamond
Swing Thru
Explode & Square Thru but
on the 4th Hand
Left Allemand |
| 3. Boys Run
Hinge
Circulate
Extend
Right & Left Grand | |

Don't forget Lee and Steve Kopman's Callers' School August '95, in Knoxville, TN (see ad in this issue). Space is limited!!! ✓

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- RYL 315 NEVER ENDING LIGHT by Tony & Jerry
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Country Line

by jim and jean cholmondeley

Mother's Day is coming up and we have to think of what she would want. Have you considered a set of classes in CW couple dancing or Swing Classes?

Just like the first time you thought that Square Dancing was for squares, the thought of getting on a dance floor where everyone is staring at you and waiting for you to make that big mistake is not true. I tell my students not to flatter themselves. People are too busy trying to learn themselves, and are not going to watch you...except the instructors, which you want them to..right?

The most unlikely people dance very well as couples. If they are square dancers it is easier to teach them, since they are used to listening (I hope). Round Dance Leaders have found out that they can take square dancers and make them "Ballroom Dancers" (or as we call them Round Dancers) with less effort than someone off the streets. Keep that in mind and you are two steps ahead (pun intended). Give Mother a real surprise and sign up for CW lessons...you won't be sorry.

A real cute mixer that has just come out is "Kick the Dog"

KICK THE DOG

Choreographed by Barry Amato

(A Mixer - 32 Counts)

MUSIC - "She Kicked My Dog" By Curb Record's new artist Philip Claypool

MIXER

32 Counts

INTRO

Men facing Counter-Clockwise, Lady facing Clockwise. Hold for 4 counts of 8, Begin when vocalist starts.

VERSE

64 counts

Two Step Basic (QUICK, QUICK, SLOW, SLOW) Do 14 basic Two Steps while weaving the ring.

At the end of the Weave do a Step Pivot 1/2 turn, Step Pivot Turn, Stomp, two Kicks

CHORUS

54 Counts

Step Pivot 1/2 turn - Kick, Kick (Note: men pivot on same foot ((R)) as ladies)

Step Pivot 1/2, Stomp, Stomp

East Coast Swing Basic (1-2-3, 1-2-3 Rock Step)

Tuck and Turn Rock Step

Swing Basic without the rock step

Rock Back, Then Fwd (Push-Pull) Twice

Chug (Right, Center, Hold)

Step Pivot 1/2 Turn (Note again, Guys Pivot on the same foot ((R)) as Ladies)

Kick-Kick

Step Pivot 1/2 Turn

Stomp, Stomp

Repeat first part of Chorus again (Note: Ending at the Chug with a Right-Center-Left-Center)

BRIDGE

Swing Basic
Tuck and Turn Rock Step
Swing Basic
Tuck and Turn Rock Step
Push Pull Twice
Chug (Right-Center-Left-
Center)
Stomp, 2 Kicks

TAG

9 Counts

Swing Basic
Tuck & Turn Rock Step
Swing Basic w/o Rock Step
Push Pull Twice

19 Counts

SEQUENCE FOR SONG

INTRO 4 COUNTS OF 8
VERSE 1
CHORUS
VERSE 2
CHORUS
VERSE 3
CHORUS
BRIDGE
CHORUS
TAG



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A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE



ASD magazine has received several ideas for keeping square dancing and your club alive. We thought now would be a good time to introduce this positive new feature to our readers.

If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. We look forward to "innoculating" our readers with a "dose" of good ideas.

Dear Jon & Susan,

I am enclosing a couple of things that might be of interest to your readers.

The first is a car number plate designed by one of our members. It is unique in as much as it's the only one in the ACT and indeed the only one of its kind in Australia.

The second is our Club Badge. It is black with red and white lettering. The dancers are silver.

After 12 months of dancing with the club, the member gets a silver star stuck to the badge. After 2 years, they get a yellow star; after 3 years, they get a gold star; after 5 years, they get gold dancers. They must also be continual financial members.

I must admit that the various colored stars and dancers on the badge do cause some discussions, and the members are always looking forward to updating their badges.

We do enjoy your magazine and always look forward to the next one. Keep up the good work.

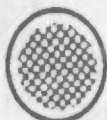
*George Kent, Caller
Star Twirlers S/D Club
Canberra, ACT, Australia*



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That's You
Purple Foxtrot
Rub It In
Kiss Me Quick
Try To Remember

Phase IV

Dancing At
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Skyline In The Night

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Symphony

Classic

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Night
A Continental
Goodnight
Begin the Bequine
Biloxi Lady

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6. The Children (Barton)
7. If You (Moore)
Living A Lie (Christmas)
8. Rachel's Song (Stairwalt)
9. Symphony (Slater)
10. Laurann (Preskitt)
Marie (Lawson)
Watching the Night (Moore)

Roundalab ROQ:

Phase II—None

Phase III—Shimmy Cha (Sobala)

Collectibles 0153A

Phase IV—Come Dance Foxtrot
(Roumagoux)
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Phase V—None

Phase VI—To All The Girls (Kiehm/Goss)
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Phase II

All Night
Baby O'Mine
Birth of the Blues
Buffy
Could I Have This Dance
Dancing Shadows
Frenchy Brown
Feel'n
Good Ol' Girls
Green Door
Hold Me +1
Hot Lips
Houston
Hush
Jacalyn's Waltz
Kon Tiki
Little White Moon
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
New York, New York
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby +1
Spaghetti Rag
Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

A Continental Goodnight
Alice Blue Gown +1
Answer Me
Apres L'Entree +1
A Taste of the Wind
Autum Leaves +2
Beautiful River Butterfly
Caress

Carmen
Crazy Eyes +2
Dance +2
Desert Song +2
Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I Want a Quickstep +1
Lisbon Antigua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Till Tomorrow

Phase V

Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
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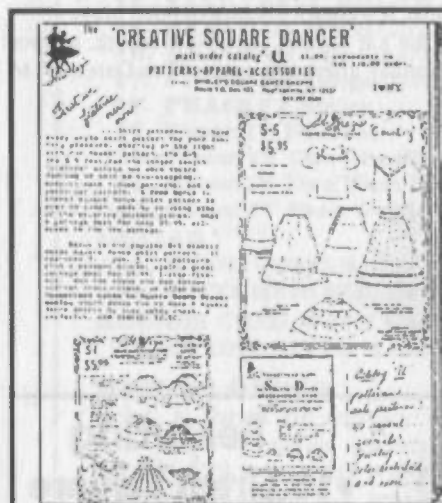
CONTRA CORNERS

Wow. Did we have a great time! The most fantastic dance we've been to! We'll be back! How many times have we heard these accolades, looked forward to these new dancers returning next week (month) only to be disappointed. Were they just being polite? I have wondered about this in my own dances, and just recently Peter Penzland, a dancer and caller in Toronto (by way of the Internet), shed some light on similar experiences and a possible answer which was, non-dancers just do not think that much about dancing. They meant everything they said based on the moment's high. The dance was fun but not something they had to experience again immediately or die.

.....by Don Ward
**American Callers Assoc.
Contralab**

What, then, do we do? First, I would keep them on the mailing list for a couple of months, then skip a month, mail another card with a hand written note to let them know there is a caring person out there. I won't drop them completely for at least a year. Remember, Oscar winning movies do not attract the same viewers hundreds or even dozens of times, yet we continue to attract dancers again and again. Some, once or twice a month, others once a year. The important thing to do is provide them with the greatest, most fantastic dance you can, and someday dancing may become the activity they would die for (well, almost).

Is it a right and left thru or a pass thru with a courtesy turn? How many times have you ex-



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tended a hand only to have it rejected as the other dancers went sailing past on their way to the next movement? Of all the movements we use in Contra dancing, this seems to create the most confusion, especially with new dancers. Many times we pass it off by saying, "If a hand is extended take it, if not forget it." Some traditional New England influenced dancers prefer the no hands. Now, in Texas their motto is, "We use hands because we're the friendliest." California seems to live up to its reputation of "having it your way" (translation; anything goes). How about the rest of the country?

My preference is to call exactly what we want the dancer to execute in a particular dance. The figure may be smoother with a pass thru/courtesy turn in place of the hands right & left thru. We call this all the time with a pass thru/partner trade (no hands at all) with no problem. another common movement open to interpretation is do sa do. It is common for square dancers to substitute the Highland fling in place of a back to back movement. I solved this problem by introducing my dancers to the "gypsy" which can be a lot more fun, especially when followed by a swing.

Now that I've mentioned the "gypsy," here's a great dance by Tom Hinds that will add spice to any program. First, the gypsy is a face to face,

clockwise turning movement. A no hands right hand star, only nose to nose, where dancers can flirt, cut up with all sorts of body movement.

"The Tease," by Tom Hinds, is an alternate-duple. A1: ACTIVES GYPSY with partner. SWING NEXT BELOW (corner) face across. A2: With couple across CIRCLE LEFT 3/4. PARTNER SWING (she's on man's left) face across. B1: LADIES CHAIN ACROSS. ACTIVES 1/2 FIGURE 8 BELOW (lady round lady, gent round gent) ACTIVES TURN CONTRA CORNERS. If you use all the music, the actives will be just in time to gypsy after turn the last contra corner. For music try *Tequila Sheila*, TNT 258.

Lloyd Shaw Foundation has re-released *Back To Donegal* in an extended version backed up by *St. Ann Reel*, formerly on TNT. Both of these should be in every contra callers' record case. They can be ordered directly at (314) 363-5868.

Another new release is *Fleet Footed Contra* from MacGregor #303. The pressing plant goofed, so when you get the recording it will have a Cascade label on it...don't sweat it, the music is fantastic as a contra or hoedown and of course, it's contra length extended play.

That's it for this time. Next month, a report on Sunday afternoon contra "Tea Dances." ✓



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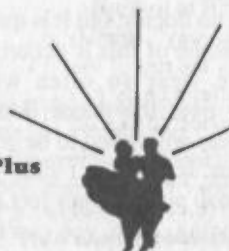
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LEG PROBLEMS

by Harold Bausch
Fremont, Nebraska

It seems we hear more and more about people with tired legs or sore legs. We hear about a lot of foot problems too. Why do we see so much of this?

I am no doctor, but it is quite obvious to me why some of this is occurring. First, the shoes we wear so often will not glide smoothly over the dance floor. Too many people wear what used to be considered athletes shoes. If you can't slide your foot you are forced to pick up your feet and walk; that is not dancing. Also, you can't keep rhythm if you can't do the dance steps in a graceful way. To make it even worse, we don't have many good wood floors to dance on anymore, we have mostly tile over cement. There is no "give" to cement and tile.

I've always tried to teach dancers to glide or shuffle to the rhythm of the music. Today, with most people wearing shoes that will not slide, it is difficult to teach them to dance.

With proper shoes, those with leather soles, you can pivot with ease, shuffle with ease and "dance," except on sticky floors.



But try to pivot your foot with improper shoes. You are unable to move, and you put strain on leg muscles and on knees, even backs and hips will be strained. Sorry to say, we can't always have a nice wood floor to dance on, but we can do something about the shoes we wear.

Shoes should have leather soles and soft rubber heels. We should dance on the ball of the foot, not the heel. If you can't wear a shoe with a leather sole, at least have a composition sole that is similar to leather. Don't have rubber soles that cause so much strain on legs, backs and hips.

One more point; dancing with rhythm is much less tiring than walking. ✓



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Dear Jon & Susan,

We were prompted to write an article for our local Louisiana Square Dance Association Magazine, after we attended a Square Shooters dance.

Even though we are not members of this club, they always make us feel most welcome, and we always notice how well the members get along. This club has fun together! Thought your readers might enjoy some *good* news about square dancing, so perhaps you can use this article some time.

Happy dancing!

Sincerely,
Hugh & Ruth Gamble
West Monroe, Louisiana



Editor's Note: Be sure and read the Gambles' article entitled Square Shooters Know How To Have Fun in this month's People & Events.

Dear Sir,

I see in your magazine you honor callers and give them recognition. I know that they give a lot of time to our activity. I wouldn't want to take away from them, but what about the every day dancer who works for their club? I mean

the ones that are always ready to help and many times don't even get a thank you.

We had to take over as president of our club after dancing only one year. We were so afraid of the job, but a couple in our club stepped in and helped us. They wrote our newsletter for us, gave us lots of information to help us and they are ready and willing to help in anyway they can. But they let us put our ideas to work.

Joe & DeAnn Hutchinson work with United Square Dancers of America as Education & Showcase Chairman. They have written many educational pamphlets for dancers, worked in

KOOL KAPER

JULY 7, 8, & 9, 1995

CALLERS



MIKE SIKORSKY



BRONC WISE

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the district as ABC Chairman and are always helping any club that asks. They are *for* square dancing and promote it all the time.

I am enclosing a picture and their resumé. I would like to see them honored in ASD magazine and thank them for over 30 years of service to our great activity.

Sincerely,
Russell & Margie Saldin
Salina, Oklahoma

Editor's Note: The Saldin's article on the Hutchinsons is included in this month's People. Take a look and see why they admire this couple so much.

Dear Jon & Susan,

Please find a check enclosed to pay for ASD magazine thru March. Please discontinue my subscription as of the March issue.

I have just turned 70 years of age and have been calling since 1951 and feel it is getting to be a burden, as I and my wife like to travel so much and I do not want to be obligated with dances. I have done one night stands most of this time and still do some for children from New York City. I have two jobs this week with 6th graders from Brooklyn.

I have enjoyed the magazine over the years, and it has been quite a few. Always enjoyed hearing about the big name callers and in years past, have danced to many of them who have passed on or are no longer calling. Several years we danced to Joe Lewis of Texas and Ed Gilmore of California when they were in our area, and of course, Earl Johnston of Vernon, Connecticut and Dick Leger of Rhode Island. We were fortunate to have even danced at a dance near Poughkeepsie, N.Y., with Al and Bob Brundage providing the afternoon and evening sessions. Those were the good old days. Never had to worry about what level you were dancing.

We always went to Bob Brundage's weekend prior to Memorial Day in Connecticut for several years. We also attended many of Carl Johnston's and Red Bates' work shops held in Connecticut.

Hoping your magazine continues to be successful and letting you know that I really enjoyed it over the years.

Sincerely,
George R. Clapper
Catskill, New York ✓

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by Barbara Florio Graham

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Editor's note: Barbara Florio Graham is the Fashion Editor for the Canadian Dancers News. She authored *Five Fast Steps to Better Writing*, which is on the curriculum at several colleges and universities. She has also contributed to many Canadian and U.S. magazines and newspapers, as well as the 1988, 10th edition of *The Canadian Writer's Guide*. In June 1990, Barbara was named Communicator of the Year by the Ottawa Chapter of the International Association of Business communicators. ✓



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AS I SEE IT

bob osgood

In looking back over the years to some of the big events in square dancing's past, we have come across a number of photographs and objects of interest in our files that remind us of milestones and bring back many wonderful memories.

For instance, imagine, if you can, the impact of having the future Queen of England captured by the camera as she was happily involved in a square dance. This photograph appeared the next day on the front page of newspapers around the world.



The (then) Princess Elizabeth, now Queen Elizabeth II square dancing in Ottawa, Canada, 1951

The occasion was Princess Elizabeth's royal visit to Canada. The year was 1951, just one year before she ascended to the British Throne as Queen Elizabeth II. The dance was held at Government House, Ontario. There's little doubt that the picture influenced many who may have said, "If royalty can square dance, so can I!"

Years later, when she and Prince Phillip toured Canada, the Queen asked to see a square dance, and a command performance was ar-

ranged for the Royal couple while visiting Victoria, B.C. Dawn Draper, who called for the several squares that danced for the Queen, said that her Majesty was delighted with the performance and had fond memories of the time when her dancing picture was displayed around the world.

Then there are these reminders of a period of time during the 1960s and '70s when an all-out effort was made to have square dancing recognized on a postage stamp as this country's folk dance. It was difficult for square dancers to understand why America didn't have a dance stamp when so many countries around the world commemorated their dances in this manner.

Over the years clubs and associations gathered tens of thousands of signatures on petitions, sending them to the Postmaster General and to the Philatelic Advisory Committee for consideration and recognition. Even suggestions for the art work were submitted. Very little

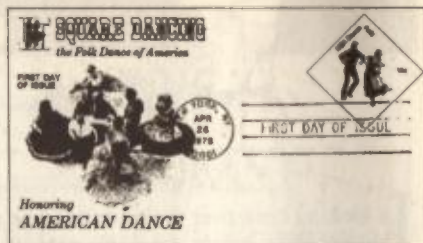


Artists' drawings submitted to
The Postmaster General

progress was reported. It seemed that hundreds of similar requests were received from different interest groups and only a limited number could be used.



The finished stamp



A First Day Cover of the USA Dance Stamp

Finally, late in 1977 when the stamp program for the following year was announced in Washington, D.C., a set of four stamps commemorating USA Dance (Ballet, Theater, Modern and Folk) was approved, and on April 26, 1978, with first day of issue ceremonies at Lincoln Center in New York, square dancers got their stamp. ✓

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Reflections on 30 Years of Calling (Part Two)

People ask me what is different about dancing today compared with 30 years ago, and the answer is that things are very similar. We read articles in magazines today about all the problems in square dancing, but it was exactly the same 20 and 30 years ago. Beginners' classes too short, clubs rushing people through class, lack of friendliness toward new graduates, too many experimentals - it was all the same back then. When Swing Thru and Spin the Top came out in 1964, people said, "Too many calls, these calls will mark the downturn of square dancing." Instead, they were the forerunner of a great boom.

Yet, things are also better today and CALLERLAB is the reason. Standardization is the key to growth in any activity, and the estab-

by
Ed Foote



lished lists of calls has given us standardization. Before CALLERLAB everything was mainly called "club level" - the terms "Mainstream" and "Plus" did not come about until the mid-1970s. Too many calls on the CALLERLAB Mainstream List? I remember in the 1960s when the Sets In Order list (published by *Sets In Order* magazine and the only list in existence) omitted some widely used calls, such as "Lead to the Right." Yes, today's Mainstream list is longer, but that is due in some measure to the fact that now all calls that are used are shown in print on the list.

Before CALLERLAB, each caller had his favorite few calls, and some dancers were nervous about going to another caller, because they did not know what he was likely to throw in. Standardization of lists by CALLERLAB has solved this problem.

Twenty and 30 years ago there was a legitimate complaint by dancers that some callers called too fast. Today, virtually all callers give



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enough time to do the commands, and this is due in large part to the constant emphasis by CALLERLAB on good timing.

In the 1960s and 1970s, caller ethics was a problem, with some callers not honoring contracts. Once CALLERLAB established a Code of Ethics and a Grievance Procedure, this problem was essentially eliminated. Offering dancers a way to present grievances has been a real service to the activity.

The CALLERLAB annual convention has been a significant part of my career, as I have attended 20 out of 21 conventions. The opportunity for fellowship, discussion and learning, and the opportunity to make real improvement in our activity makes this an event I always enjoy attending.

Miscellaneous Memories

I fondly remember Al Brundage and Earl Johnston, who asked me to write for their caller note service *News 'N Notes* in 1978. Working with these two legends for eight years was a very rewarding time. Attending National Con-

ventions is always exciting, and I have been able to be at 12 of them. Calling in Europe has been a real joy-seeing dancers who are so enthusiastic and often better able to dance Mainstream and Plus than those in the U.S. They took our product and showed us the way it should be done. Then there was Tex Brownlee, a traveling caller who visited Columbus, Ohio, in 1968 where I attended his dance. I was amazed that his car showed 228,000 miles. Now my car has just turned 360,000.

Because I travel so much, great moments in sports remind me of where I was calling at the time. When the Mets played in the World Series in 1969, I watched them from a home in Charleston, West Virginia. In 1975, when Carlton Fisk hit his game winning home run for Boston in the playoffs against Cincinnati, I was in Fayetteville, Arkansas, watching the game after a dance. For the Steelers' first Super Bowl win, I watched on television during an all day special dance I was calling in Florida. The dance was called the Foot Ball.

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I remember all the people who have been so kind to have Marilyn and me stay at their homes on our travels, and all the friends of dancers and callers we have made over the years. It has been

a rewarding 30 years. I look forward to tomorrow.

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YOUR CALLER

Most dancers are very wonderful, socially conscious people. They enjoy dancing with each other and willingly help those dancers that are having a hard time with choreography during the tip. They especially look out for the new dancers and they go out of their way to make their guests feel welcome. Many dancers, however, are not aware of callers' needs and how the caller may feel about the dance. The caller is up on the stage and not in the square with them. He doesn't get to hear the comments at the end of the tip and is not with them in the hall as they talk to each other about the fun they're having at the dance. At the end of the tip they thank each other for the dance and many clap their hands hoping to signal the caller that they had fun.

At the end of the dance, dancers have been trained or learned by association to come up to the callers' table and tell the caller they have had a good time and say, "thank's for calling the dance." You may shake hands with the caller at the end of the dance and your "thank

you" may be most sincere and reflect, to you, that you had a good time. Callers appreciate this custom, but on the way home may think of this final thank you and realizes this is a "polite custom," and the dancers' comments may not really reflect how they felt about the dance. The caller may not know that you really enjoyed yourself. The caller may not know the dancers really had a good time.

Callers have many reasons for being a caller. For most of us, the profit motive is really at the bottom of this list. Many of us mostly want to feel we have delivered a successful dance. We need to know the dance was fun for the dancers and our efforts were appreciated by them. During an evening callers expend much energy, both mental and physical, calling a dance. At the end of the dance they are tired, and if they can't really judge the success of the dance, they may not only feel tired but also a little dejected as well.

When you enjoy a particular tip or a singing call please go to your caller *during the evening* and tell him so. He will really appreciate your thoughtfulness. Your comment, during the evening, will come across as most sincere and meaningful. This little compliment, during the evening, will lift most callers' spirits for the rest of the evening, and on his way home he will think back about that wonderful dancer who gave him that compliment. He will remember your words for a long time after the dance.

This idea of really thanking the caller is hard for the caller to teach their students, it is something, however, that is needed and perhaps clubs can teach their members, thereby giving their callers one of the things that keeps them calling. ✓

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We have made this recommendation before but feel it is worth repeating. Most experienced leaders and dancers offer the same advice. There are many sound reasons behind this position. The practice is in the long-range best interest of both the individual who participates and the activity as a whole. You might ask, then, why anyone would **not** choose this course. There are a couple of reasons we'll mention before looking at the many benefits from dancing both levels.

Bill & Bobbie Davis

Time is probably the most quoted and valid reason for dancing only at your highest level. Many people simply do not make the time to dance more than once a week even for their favorite hobby. For those in that situation it is clear why they would opt to dance only at their current destination level and forego dancing below it.

Another closely related reason is the desire, even necessity, to get as much floor time as possible at your current destination level. This is also understandable.

In spite of these popular reasons, we believe there are even more compelling reasons to dance at the lower levels as well.



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First, time may not be as critical as you might believe. Whatever your destination level, it will still be there next year and beyond. It is not going away, so there is no bona fide rush to get there. You can still have a great time at the lower level. Take some time to smell the roses.

Second, the caller at your current workshop or destination level may also feel the press of time and, as a result, neglect the use of lower-level calls in favor of a concentration on the calls of interest in the workshop. As a result, you may literally become rusty on important lower-level calls. This will work to your disadvantage at open dances. Competency decreases with infrequent use of any call.

For the benefit of those coming along now who will keep square dancing alive, recall the pleasure you felt when you had the chance to dance with someone experienced at the level. Everything seemed to click, and you must have glided through the routines. Your presence at the lower level can help others have this experience. Also, by bringing these dancers along,

you help guarantee the future of your current level. If you don't cultivate them, who will?

Some might claim that dancing as frequently as necessary to support two or more levels is a financial burden. But dancers who have opted for the higher level have already adopted square dancing as a life style. This means they have embraced the most cost-effective recreation there is. It is unlikely that financial limitations really deprive anyone from participation in square dancing. In addition, the lower level may need your financial support to survive.

Finally, square dancing at all levels is fun when approached in the right frame of mind. Some dancers seem reluctant to have fun at lower levels. Anyone going to a dance expecting the wrong things is likely to come away disappointed. However, it is rare that experienced, mature dancers do not have fun at a lower-level dance. This is because they are secure in their own ability and know how to enjoy being involved in the best game in town. ✓

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Footwork: Opposite, directions for man except as noted
(W's in parentheses)

Level: Roundalab Phase III + 2 Cha Cha (speed to suit)

Sequence: Intro-A-B-Intld-A-B-Intld-A (Meas 9-16)-B-Ending

MEASURES

- 1-8 WAIT BFLY WALL;; SPOT TURN - TWICE;; BASIC;; FENCELINE - TWICE;;**
 1-3 wait 2 meas bfly wall;; xLif (W xif) twd rld trng rf, rec R bfly, sd L/cl R, sd L;
 4 xRif trn lf, rec L bfly, sd R/cl L, sd R;
 5-6 rk fwd L, rec R, sd L/cl R, sd L; rk bk R, rec L, sd R/cl L, sd R;
 7-8 x lunge thru L (W xif), rec R, sd L/cl R, sd L; x lunge R thru, rec L, sd R/cl L, sd R;

PART A

- 1-4 ALEMANA TO M'S RT SD;; LARIAT TO BFLY;;**
 1-2 rk fwd L, rec R, sd L/cl R, sd L; rk bk R, rec L, sd R/cl L, sd R;
 (2) (W fwd L xif of R & trng rf under jnd ld hnds, fwd R trng rf, sd L/cl R, sd L to M's rt sd);
 3-4 rk sd L, rec R, sd L/cl R, sd L; rk sd R, rec L, sd R/cl L, sd R;
 (3-4)(W fwd R, fwd L bhd M, fwd R/cl L, fwd R; fwd L, fwd R if of M, fwd L/cl R, sd L to bfly);
5-8 CHASE WITH PEEK-A-BOO;;;
 5-6 rk fwd L trng rf, rec R fc coh, sd L/cl R, sd L; rk sd R peek at W, rec L, sd R/cl L sd R;
 (5-6)(W rk bk R, rec L, fwd R/cl L, fwd R; rk sd L, rec R, sd L/cl R, sd L);
 7-8 rk sd L look at W, rec R, sd L/cl R, sd L; rk fwd R trn lf, rec L to bfly, sd R/cl L, sd R;
 (7-8)(W rk sd R, rec L, sd R/cl L, sd R; rk fwd L, rec R, sd L/cl R, sd L to bfly);
9-12 VINE 2, FC TO FC; VINE 2, BK TO BK TO OP; SLIDING DOOR - TWICE;;
 9-10 sd L, xRib (W xib), sd L/cl R, fwd L to V bk/bk; sd R, xLib (W xib), sd R/cl L, fwd R to op;
 11 op lod rk sd L, rec R, xlif (W xif) of R/sd R (W pass if of M), xLif (W xif) of R to lop;
 12 lop lod rk sd R, rec L, xRif (W xif) of L/sd L (W pass if of M), xRif (W xif) of L to op;
13-16 CIRCLE AWAY & TOG 2 & CHA;; FENCELINE - TWICE;;
 13 fwd L twd dlc, fwd R twd coh, fwd L/cl R, fwd L twd rld;
 14-16 fwd R twd drw, fwd L twd wall, fwd R/cl L, fwd R to bfly wall;
 repeat meas 7-8 of intro;;

PART B

- 1-4 OPEN BREAK; WHIP; HAND TO HAND - TWICE;;**
 1 rk apt L ext R hand up, rec R hand down, sd L/cl R, sd L join trlg hnds;
 2 bring trlg hands thru rk bk R trng lf, rec L to bfly fcg coh, sd R/cl L, sd R;
 (2) (W fwd L outsd M's ft to M's left sd, fwd R trng lf to bfly fcg M, sd L/cl R, sd L);
 3-4 rk bk L to op, rec R to bfly, sd L/cl R, sd L; rk bk R to lop, rec L to bfly, sd R/cl L, sd R;
5-8 NEW YORKER - TWICE;; OP BREAK; WHIP TO VARSUV LOD;
 5-6 thru L to lop, rec R bfly, sd L/cl R, sd L; thru R to op, rec L bfly, sd R/cl L, sd R;
 7-8 repeat meas 1-2 of Part B to fc lod (W full pivot lf on 2nd step of whip to varsuv lod);
9-10 HEEL, TOE, QK FWD TWO STEP; HEEL, TOE, QK FWD TWO STEP;
 9-10 tch L heel fwd, tch L toe bk, fwd L/cl R, fwd L; tch R heel fwd, R toe bk, fwd R/cl L, fwd R;
11-12 FWD STOMP 2 SLOW & 4 QK TO FC BFLY;;
 11-12 flat footed steps fwd L,-, R,-; fwd L,R,L,R to bfly;

INTERLUDE

- 1-4 **CHASE;;;;**
 1 rk fwd L trng 1/2 rf, rec fwd R w bk to ptr, fwd L/cl R, fwd L (W fwd 1/2 basic);
 2 rk fwd R trng 1/2 lf, rec fwd L twd ptr, fwd R/cl L, fwd R;
 (2) (W rk fwd L trng 1/2 rf, rec fwd R w bk to ptr, fwd L/cl R, fwd L;)
 3-4 rk fwd L, rec R, bk L/cl R, bk L; rk bk R, rec L, fwd R/cl L, fwd R to bfly;
 (3-4)(W rk fwd R trng 1/2 lf, rec fwd L twd ptr, fwd R/cl L, fwd R; bk 1/2 basic;)

ENDING

- 1-4 **CHASE TO VARSUV LOD;;;;**
 1-4 repeat meas 1-4 of Interlude ending in varsuv fcg lod;;;;
 5-6 **HEEL, TOE, QK FWD TWO STEP; HEEL, TOE, QK FWD TWO STEP;**
 5-6 repeat meas 9-10 of Part B;;
 7-9 **FWD STOMP 2 SLOW & 4 QK TO LOD;; HEEL, TOE, QK FWD TWO STEP;**
 7-9 repeat meas 11-12 staying in varsuv;; repeat meas 9 of Part B;
 10-12 **HEEL, TOE, QK FWD TWO STEP; FWD STOMP 2 SLOW & 4 QK TO FC;;**
 10-12 repeat meas 10-12 of Part B endg fcg ptr in bfly;;
 13-16 **CHASE 3/4;;; SPOT TURN IN 3 TO FC PTR - hands up - YELL YEEHAW;**
 13-16 repeat meas 1-3 of Interlude;;; xRif trng lf, rec L to fc ptr, sd R,
 hnds up & shout "yeehaw";

Editor's note: Last month, we printed a cue sheet entitled "I See It Now." As many of you noticed, we inadvertently left the previous month's (March, Four Walls II) cue sheet information, i.e., title, composers, etc., on the top of the cue sheet. We apologize to Neva and Bill Reid for this oversight. Below is the correct title and other pertinent information that should have been included with April's Cue Tips.

I SEE IT NOW

Composers: Neva & Bill Reid, 415 West 14th St.,
 The Dalles, OR 97058

Record: ATLANTIC 7-87199, Tracy Lawrence, I See It Now

Footwork: Opposite. Woman's special instructions in parenthesis.

Level: WALTZ EZ (Phase II+1 hover) Speed 46 rpm

Sequence: INTRO A B A B C END



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by Phyllis Murgage

This month, instead of clothing I'm going to share a pattern devised by a dancer friend, Joanne McCormick of Skagit Squares, for a coffee mug carrier. The Skagit Squares are encouraging all the dancers to bring their own cups to a dance to reduce pollution with the Styrofoam cups and also to help keep the club's costs down. (If you don't have a small piece of quilted fabric in your stash of leftovers, it would be easy to make your own and use up some of the scraps you have laying around!)

COFFEE CUP HOLDER

Materials: 18" x 16" piece of quilted material (1/2 yard makes two), 1-1/3 yards of trim/strapping/braid, etc., for straps

1. Finish all edges with serger (if you don't have a serger use binding).

2. Iron in all fold lines.

3. Sew on straps starting at **A**, sew to **B**, leave 9" for the handle (loop) and attach again at **C**

sewing to **D**, again leaving 9" for the handle (loop), attach at **E** and sew to **A**. Sew both sides of strapping reinforcing the handles so they don't come undone.

4. Stitch on the Velcro fasteners as marked on the diagram.

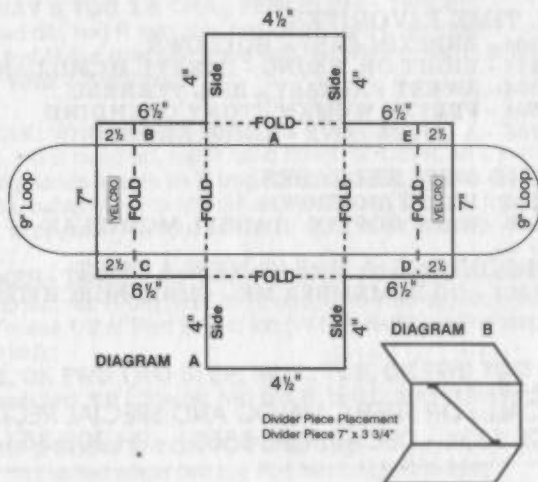
5. Sew up the side seams (4" sides).

6. Sew in the divider (see diagram B) at the diagonal.

7. Slip a piece of cardboard in the bottom for stiffness in carrying —OR— use a piece of plastic cut from a flat bottle for the insert. Cover it with matching material and tack it in making the whole piece machine washable.

Note: Many square dancers now carry their dance shoes to reduce wear and prevent damaging their shoes. If you enlarge the pattern to fit your shoe size, you can make a shoe carrier for your square dance shoes. The pattern will work well for flats, however, you will have to adjust the width if you are carrying heels.

You may write Phyllis at 22906 50th Ave. W., Mountlake Terr., WA 98043 ✓





FROM SUN TO SUN

It all started in central Florida in mid-February. I'd been there a week from sunny Australia, New Zealand and California. Still there were two more weeks of sun ahead of me in varied regions of Georgia and Florida with calling dates aplenty. Gee! What else but calling square dances puts the Wheel in free-wheeling, tree-mendous sprees like these? Lucky me. Here we go again...

Lady Lake, Florida—Down near Leesburg, not too far from Orlando, lies the retirement park—no, retirement *city*—whose dimensions defy description. For starters, there

are those three golf courses. That's Lady Lake Villages, where the Orange Blossom Squares asked me to return to a larger crowd than ever—this time to call for 25 sets. (Hmm. Who said square dance clubs are dwindling?) It was Presidents Night (What an idea!) on Presidents Day Weekend, so club presidents brought their club members from everywhere for a price break. Russ and Maria Gardner of the Salt and Peppers won an award with 50% of their members present. My hosts were Frank and Marge LaBue. Don and Earlene Walker, two of our Down Under Tour people, were there. Emcee was James Whitmore. Jeanette and Leo Chauvin gave the cues and clues for a stylish, smile-ish ball. It was more than a ball. It was a cotton-pickin' cotillion!

Melbourne, Florida—Interesting: I visited Melbourne, Australia, less than a month ago, and now it was ditto for Melbourne, Florida. I shared the dance by invitation of Jerry Reed (Buckskin Records) at the "Barn," built just for square dancers less than a year ago by the Lutz family. It's gorgeous. Jerry and Del also hosted me. I'll be doing a week-long caller school with him in that area this fall. Otis and Linda Lutz

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also publish the monthly *Barn Owl*. It's neat. "Dad" (Ernie) Lutz is pushing 90 and still dancing. Cuers were Vince and Camille Furtado. Caller Bob Frye was there. Nice crowd of ten sets; thanks to the Space Trackers for banner-raiding. The busy Barn hosts a brand new class every ten weeks—a mod concept!

Valdosta, Georgia—Bob and Vivian Bennett have been calling and teaching in lower Georgia for over 30 years, often in that spacious City Auditorium where he set up my dance with Belles and Beaus. That facility may soon be lost as square dance crowds dwindle. Our crowd was hurt by the same-time death of a friend. Nevertheless, spirits were high, refreshments were plentiful, Bob called one in his Thunderbird traditional style, Vivian cued and "lined 'em up." After the dance: Show me to Shoney's time.

Augusta, Georgia—Nothing quite equals the fun I get from meandering to "Golf City" (home of the Masters) to repeat a good ol' ASD dance in that gorgeous, rustic stone Julian Smith Casino, built like a fortress in the '30s (a WPA

or CCC project). Best deal is to stay in the home of old friends Dan and Mary Martin for the umpteenth time. Sponsoring the dance again was the CSRA Federation; Janice White, prexy, presided. Marie Prather cued and caller Bill set the sound. Other callers present: Joan Peterson and Doug Jernigan, as well as cuer Nell Knight. Margaret and Fred Williams did the *greet 'n eat* thing. One couple, the Baileys, came all the way from Rapid City, South Dakota. Bill, Marie and I had some laughs at the Martin home afterwards.

Savanna, Georgia—Actually, Savannah happened at the end of my tour, but I'll report it here. It was another ASD dance, sponsored again by the Geechee Goofers Club (perhaps named when someone saw a gopher down by the O'Geechee River?) in the Port Wentworth Community Center. Lots of callers present: Doug Wilson, Charlie Rice in triplicate (I, II and III, same family), Richard Howell and Don Heins. Also John Canady was there; Owen and Linda Franklin presided; Irene Knapp cued; special guests for dinner at the home of my

hosts, Bob and Anne Hilker, were LEGACY chairmen Hardy and Kathryn Nixon as well as Wes and Esther McBride.

Flagler Beach (Palm Coast), Florida—Another big one (like Lady Lake) was produced by Ocean Waves on the shores of the Atlantic with a tidal wave of attendees, thanks especially to three raiding clubs, the Dixie Squares, Starlight Promenaders and Gypsy Squares. My hosts were Richard and Marguerite Bushnell, club prexies. Callers present were John Barrett, Ernie Rollen and friend Art Butlak of Buffalo. Retired caller Norm Allard was there. Club caller is R.J. Hogan. Cuers were Len and Winnie Taylor. Nice to get back to Flagler, where flags fly, banners swirl, and skirts whirl, all in a splendid kaleidoscope of color.

Fort Walton Beach, Florida—Off I tolled toward Florida's Panhandle in my little Hertz Mazda, which by the end of my tour had gained 2500 miles—that hurtz! But this occasion was special. I was slated to do a clinic for the Northwest Florida Callers at that beautiful PASARDA Hall (a busy square dance center). Officers of the association Bill and Polly Dona-

hue and Bob and Ann Poyner (also my hosts) had set it up; over a dozen leaders/callers attended. We spent major minutes on Promotion/Retention topics. After the Sunday afternoon clinic, we all went to dinner at the Coach 'n Fours, where one can get the best steak one could possibly put in one's mouth!

Panama City, Florida—Continuing in the Panhandle, I did a dance for about the fifth time with cuer Bill Bovard (Bill and Madelyn were also my hosts) at that lovely Grand Square Hall (again, built for square dancing), sponsored by Panama City S/R Dance Association. The hall was lavishly decorated, Mardi Gras style. The program was varied: Plus squares, contras, rounds and CW. Emcee was Betty Kearney. Caller Jack White was there. With recent reduction of dancers, loss and transfer of callers, that P.C. area hurts a bit, but one still feels the good vibes, vibrant vigor and enviable vitality. Keep it viable, keep it rolling!

New York, New York, and more—Back home again, it was time to jump all over New York like an agitated bullfrog. This first one is out of order, but so am I, sometimes.

Continued on page 50

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SEPT. 29 - OCT. 1	OCTOBER 6 - 8	Ⓢ OCTOBER 13 - 15 Ⓢ	OCTOBER 20 - 22	OCTOBER 27 - 29	NOVEMBER 3 - 5
JIM DURHAM (VA) DICK KURTZ (VA) RDS: TIM EUM (VA)	GENE BAKER (NC) PAUL WALKER (NC) TOM RUDEBOCK (OH) LINE DANCING BY STAFF	STEVE KOPMAN (TN) PHIL KOZLOWSKI (IN) RDS: GLENN & ROSALEE KELLEY (KY)	HAROLD KELLEY (GA) JOHN SWINDLE (GA) RDS: HAL & SADIE RODEN (GA)	GEORGE LAVENDER (AL) RALPH ECHOLS (VA) RDS: JOHN & MARTHA PRITCHETT (GA)	HARRY KOPPENHAVER (OH) PAUL TEUFEL (WV) RDS: CHUCK & MARGE THOMPSON (OH)

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Rouses Point, New York—If you go north in New York state about as far as you can pedal in your VW, you'll hit Canada, but not before you get to Rouses Point, home of the Northern Lights Club, where I called on a foggy night in midwinter. It's really an international club; friendly, small, and doesn't take anything too seriously. Eddie and Karen Gelineault booked me (several times, in fact). Cuer was Gisele Gosselin from Quebec. Easy drive—two hours—up and back, same night.

Scotia (Schenectady), New York—Time for another encounter with Single Squares in that lovely Ponderosa Hall on Aviation Road, known to every capital area dancer. (Sadly, the hall's future is in jeopardy.) On the bright side, Walt and Maureen Wall were on tap for rounds, as they were in the Amsterdam dance we did together a month earlier. (Oops, did I skip over Amsterdam? Sorry.) At the Scotia dance, the theme was *green*, and even St. Pat would have been green with envy to see the fun.

Syracuse, New York—My hosts at the green-green Eights and Dates Club were Al and Hedy Roberts (Mmm-what strawberry shortcake!) and cuer was Phil Rude. Nice crowd of

eight sets. Callers present were Maurice Warner, John Minor and Mike Havill, plus another cuer, Bill Owed. Iran and Flora Johnson were recognized for fifty years of marriage. Thanks, pseudo-Irishmen, one and all.

Rochester, New York—The Country Twirlers, where I called last fall, invited me back, and eight or ten sets came out for another Don-egal Dig (Irish shindig) in a school gym. Rounds were by caller-cuer team Alice and Gary Bubel. Caller Ken Boss was there, as well as caller Pat Kelly and choreographer Orlo Hoadly. Pat and Sharon were my hosts that night. Kudos to the Twirlers-35 years and going strong.

Pittsburgh, Pennsylvania—On I scooted from Rochester to the stalwart Steelers stronghold, not to call a dance, but to address the Pittsburgh Area Callers Assn. It was one of the many CALLERLAB "rep-talks" a committee I chair is undertaking, and this was number 40, I'm proud to say. Good meeting, 30 callers/partners were there.

And now, in journalistic jargon, it's a "big 30" for another rambling report. (Wild cheering and fade-out...-CAB) ✓



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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

In the past forty years, I have been an enthusiastic supporter of square and round dancing, as a square dancer, round dancer, teacher, caller, cuer, recording artist, producer of round and square dance records. This wonderful experience has been most gratifying and rewarding. When I write of these things I am expressing my own opinions formed by these years of experience. I do not speak for any record production company except *Scope*, *Big Mac* and *Sunny Hills*. I am the sole owner of those labels and I finance any effort of those labels. If the product does not turn out well, then I alone take the loss. **I do not expect**, quote, "They don't support me so we don't support them" from any individual or group.

I suggest that the caller-cuer, whoever he is, who did not sign his name to his *Feedback* (April, p. 43) commentary directed to me, go

back and re-read my article on page five of the January magazine and perhaps re-think what I wrote. I stand by every word of that article. The problem of taping records is serious but seems to be commonly accepted by many?

If you see me at the National in Birmingham, be sure to stop me for a big howdy and a handshake or hug, depending on your gender, of course.

If you would like to make a square dance or round dance record, call me or any other favorite producer for some very interesting cost figures. Cash required up front.

It's early in the year but never too early to get going on plans for the fall class. A lot of thought and effort will be required to get a new group together and to organize the help required to run the class. Make this the big turnaround year!! Good luck and happy dancing to all. ✓

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44th National Square Dance Convention June 21-24, 1995 - Birmingham, Alabama

Rules for Square Dances 118 Years Ago



1. Admittance \$.50, refreshments included.

2. The music is to consist of a fiddle, a pipe (an organ or bagpipe) or tabor (small drum), or a hurdy gurdy (any musical instrument played by turning a crank). No chorus is to be sung until the dancing is over.

3. No lady to dance in black stockings, nor have her elbows bare.

4. Every lady to come with a handkerchief (Kleenex) with name marked.

5. To prevent spitting, no gentlemen will chew tobacco or smoke.

6. No gentleman will dance in a great coat (overcoat) unless his under one be torn.

7. No lady will dress her hair in tallow candle nor must she have a bunch of hair sticking up top of her head.

8. Leather small clothes except newly washed are forbidden, as they might soil the ladies' gowns.

9. To prevent tearing of the planking (wooden floor), no gentlemen will dance in nailed shoes or boots.

10. No whispering to be allowed. If anyone shall be found to make insidious remarks about anyone's dancing, he or she shall be put out of the room.

11. No gentleman will appear with a cravat (tie) that has been worn more than a week or a fortnight (14 nights/two weeks).

12. No scissors or gimlets (a small boring tool) are to be brought either by ladies or gentlemen unless their pockets are whole (deep).

13. Long beards are forbidden as they would be very disagreeable if a gentleman should happen to put his cheek beside a lady's.

14. Those ladies who have not white stockings and black morocco (leather made, origi-

nally in Morocco, from goatskin tanned with sumac, giving a durable, flexible texture) shoes will not be admitted under any pretense whatever. Two old ladies to examine all who enter.

15. No lady must appear with a veil on even if it be turned aside, as the gentleman will not have an opportunity of looking at her face distinct.

16. No gentleman must squeeze his partner's hand, nor look earnestly upon her, and furthermore, he must not pick up her handkerchief, provided it were to fall. The first denotes he loves her, the second he wishes to kiss her and the last that she makes a sign for both.

17. For distinction sake, the master of ceremonies is to wear a red coat, butt (brownish-yellow) small clothes, black stockings, green shoes and a furtout.

So wipe off your chin, pull down your vest, dance with the girls that you love best.

Editor's note: We found the above in the Spring 1995 newsletter, Dancin' News, out of Orlando, Florida (it originally appeared in the Spring '77 issue of a square dance magazine in the Washington, D.C. area). The editor's note said, "It's interesting to note that even 118 years ago, there were strictly enforced rules regarding the correct shoes to wear to dances. However, we are sure that all the ladies of today would take exception to the 'two old ladies' line. Does anyone out there know what a furtout is? Maybe today's callers would look marvelous in one." The editor was nice enough to look up some of the things the rules refer to and put them in parenthesis for us. ✓



BREADLINE

by
Dorothy Walker

I hope everyone was blessed as much as I was this Easter. Now, let's hope all those showers we've been having here in California will bring lots of spring flowers and not more rain!

Our recipe this month comes from Cathy Anderson of Truro, Nova Scotia, Canada. I want to thank her for including the background along with her delicious sounding bread recipe. She sent me two versions, the original and the one she converted for her bread machine. I'll share the latter with you (as a space saver, not to mention the fact that I have a bread machine, so I know great it is to discover a "new" recipe you can use with it), along with the great sounding bean recipe Cathy included to serve the bread with. Thanks again, Cathy for taking the time to write. Here's her letter...

"I recently read where you would like some favorite recipes from your readers. I am enclosing a copy of my Oatmeal Brown Bread. As you can see this recipe has two sets of ingredients. The original recipe was given to me by my Great Aunt Sadie when I was a new bride many years ago. She learned this recipe from her mother and had no written list of ingredients. I would watch her make the bread, write down what I thought her "handfuls" and the "size of a walnut" were in cups and tablespoons, then I'd go home and try to make her bread. It took us a few tries, but we were finally successful!

Homemade Baked Beans with this type of bread are a Saturday night tradition in our part of the country and have been for many years. You will find them at any pot luck, maple syrup supper (along with pancakes) and church supper, around.

At Christmas my children surprised me with a bread machine, and what a blessing! I just love the thing! Well, now I had to start over. The booklet advised that I stick to their tried recipes and I did for about two weeks. Then my curiosity got the better of me. I had to try Aunt Sadie's Brown Bread in the bread machine. Two tries and I had it right! I was so pleased.

I hope that you will have the chance to try at least one version of this tried and true family recipe. Happy dancing and eating!"

PORRIDGE BROWN BREAD - BREAD MACHINE

Ingredients:

- 1/2 cup hot tap water
- 2 tablespoon shortening
- 2 tablespoon sugar
- 1/4 cup molasses
- 1/2 cup rolled oats moistened with 1/2 cup hot tap water
- 1 teaspoon salt
- 3 cups white bread flour
- 2-3 teaspoons dry yeast

Optional: 1/2 cup raisins may be added and if so, increase yeast by up to 1/2 tsp.

Measure ingredients into baking pan in the order given. Insert baking pan securely into baking unit and close the lid. Plug in machine. Select appropriate bread setting; I have good luck with the fresh milk, white setting. Push start button. (This works great on the timed setting, too.)

The "Complete" light will flash when bread is done. Press "Reset" button and remove pan from the unit. Remove bread from the pan. Allow to cool before slicing. Makes a 1-1/2 pound loaf.

CATHY'S BAKED BEANS

Purchase enough beans (yellow eyed or small round white) for the size of your pot. Clean beans and soak overnight in fresh water. In the morning put the beans and the water in which they soaked in a large pot and bring to a boil. Boil gently until the beans are just tender. Drain the beans and place in crock. Stir in 2 tablespoons dry mustard, salt, pepper, 1/4 lb. of salt pork (use a fat pork chop or two if you can't find the salt pork) and a 1/2 cup of molasses. Mix well. Add a carbonated soda pop (eliminates the gas! It really works!) until you can just see the liquid coming up. Place the crock in a 325 degree oven at least 4 hours or until the beans are tender and nice and dark. You may need to add more molasses and a bit of water if the beans start to dry out. How they cook seems to depend on the weather. ✓



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by Bob Howell

EASY LEVEL

From Pittsburgh, PA, Walt Lamm sends along a solo dance that he has written, which he calls...

ROCKIN' BOOGIE

Formation: Solo

Music: Baby Likes To Rock It, by The Tractors

Routine: Long intro, so start after the first 8 beats.

Counts:

1-4 Vine right 2,3, kick left.

5-8 Vine left 2,3, kick right.

9-12 Step right, kick left, step left, kick right.

13-16 Stomp twice and shake hips twice.

17-20 Step forward, right kick, left kick.

21-24 Step back, right, left, right, touch left.

25-28 Slow rock forward left, back right.


29-32 Shake hips twice, step & turn left, touch right.




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My colleague Ollie Mae Ray of Charleston, IL, and her associate Jenny Wells Vincent of Taos, NM, Have written a book entitled *Bailes Y Musica for a Fiesta* (Dance and Music for a Fiesta) and a record with the music for the dances. The dances and songs represent a selected spectrum to include the traditional dances and songs from a particular area of the Southwestern United States. Following is one of the dances featured in the book. It is called the "Waltz of the Handkerchief" and is danced to...

LA PALOMA BLANCA (The White Dove)

Formation: Trios facing trios; two women and one man. Center person holds a handkerchief in each hand. The two side persons hold on to the handkerchiefs. All begin on the left foot.

Music: Musica Para Una Fiesta LP - Calp-St-121 - La Paloma Blanca side 2, band 12. Produced by Cantemos Records, Box 246, Taos, NM

Routine:

Trios go forward 4 waltz steps, bow, and back up 4 waltz steps. Go forward and back again.

Turn under the arches. Middle person and right hand person make an arch with handkerchief-joined hands as left hand person goes under the arch followed by the center person going under his own right arm. The middle person and left hand person form an arch and the right hand person goes under the arch followed by the center person going under his own left arm. Dancers must remember not to let go of the handkerchiefs during the entire dance.

From Sheffield, England, Al Green shares another of his square dance routines that will fit any standard 64 count sequence singing call. Try using *When You Wore A Tulip* on BIG MAC BM 155 as it fits the season.

WHEN YOU WORE A TULIP

Head ladies chain

Sides lead right circle

To a line, forward and back, right and left thru

Two ladies chain, pass thru, promenade.

From Cherry Valley, CA, Leif Hetland has choreographed a contra written for square dancers, which he calls...

JUDY'S CONTRA

Formation: Alternate duple. 1,3,5 active and crossed over. Double progression.

Music: Judy's Contra. Windsor record 5203. Leif prompts the flip side of this record.

Routine:

Intro	_____	Long Lines Frwrd & Back
(1-8)	_____	Allemande Left Corner _____
(9-16)	_____	Once & a Half Around, Two Ladies Chain _____
(17-24)	_____	Same Four Circle Left _____
(25-32)	_____	Three Quarters Round, Pass Thru & Swing Thru _____
(33-40)	_____	_____ Swing Prinr _____
(41-48)	_____	_____ Half Promenade _____
(49-56)	_____	_____ 2 Ladies Chain _____
(57-64)	_____	Long Lines Frwrd & Back ✓

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FEEDBACK

A CODE OF ETHICS

We have just returned to England after an eight week vacation in the U.S.A. traveling round nine States (our 29th trip over the Atlantic since 1973), and our happy visit finished at the 'Sunshine Festival' in Lakeland, Florida. A wonderful three days dancing to eight of the world's top callers, Ken Bower, Jerry Haag, Don Hanhurst, Tony Oxendine, John Saunders, Gary Shoemaker, Art Springer and Jerry Story — and an excellent organization in the five halls (Oh! for wooden floors like we have in England!) and a marvellous atmosphere throughout.

However, one note of discord that we must bring to the fore was the policy of so many 'A' dancers to remain standing in a square at the end of a tip waiting for the caller to 'Square Up' again, and then to 'crown it all,' in the A1 Hall, one square brought four chairs onto the floor in

front of the stage and four dancers sat in them until the next tip started. It was most difficult, especially in the A2 Hall, to get into a square, except at the rear of the hall, with dancers, many of whom were a little uncertain of themselves.

Everyone likes dancing in a strong square, but this is surely against all our code of 'hands of friendship' in Square Dancing.

Come on dancers, you can dance with your friends or own club members at club level, and — come on, Callers, please evolve a system (other than computerized squares, which wouldn't work at a Festival anyway) which would remove this most unfriendly attitude.

It was still a first class festival and a great vacation — thank you to all our friends whom we met and danced with from Oklahoma to Florida.

Happy dancing

Alma & Leon Oldham, Devon, England ✓

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Relay the Top
Chase Chain Thru

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West

CONTRA

Sweet Georgia Brown
Contra

PLUS PROGRAM

All Eight Spin The Top
(Anything) And Roll
(Anything) And Spread
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Chase Right
Coordinate
Crossfire
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Diamond Circulate
Dixie Grand
Explode The Wave
Explode And Anything
(waves only)

Extend

Flip The Diamond
Follow Your Neighbor
Grand Swing Thru
Linear Cycle

(waves only)

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Peel The Top
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Triple Trade

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by Lee Kopman

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back in flow direction), centers single
hinge and (box) circulate



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GR 14298 WE'RE TWO STEPPING P-2 two-step
by Lynn & Donna Roumagoux

GR 17025 RUMBA GUITAR P-3 rumba
by Lester & Barbara Auria
GR 17026 WALK WITH BILLY II P-2 two-step
by Dick Taylor
GR 17110 MAYBE P-2 two-step
by Ted & Louella Floden

People/Events

IN THE NEWS

Editor's note: If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

"SET THE SAILS" FOR BALTIMORE, MARYLAND IN 2000

The Today Show - February 7, 1995

The Washington D.C. Area Square Dancers Cooperative Association (WASCA), elected Dick and Linda Peterson as Proposed General Chairmen to bid for a National Square Dance Convention in Birmingham on June 23, 1995. If successful, Baltimore would be a dream vacation for square dancers around the world. Our new Convention Center, along with the Port Discovery being built at the Inner Harbor by Disney, will make Baltimore even more exciting in 2000.

On Tuesday, February 7, 1995, we were on live with Willard Scott of the *Today Show*. The remote telecast was done "Live" from the Cherry Hill Campgrounds Hall in College Park, Maryland. Willard promoted Square Dancing as the National Folk Dance. Bill Harrison, Kenny Farris were our callers, and Ozzie and Margaret Ostlund were our Cuers. We showed the world our dance. There were over two hundred dancers and youth that showed up at 6:30 AM to be on, live, with Willard and the *Today Show*. Bryant Gumble and Katie Kuric also spoke to us from New York.

It was all very exciting. We gave Willard one of our "Bid for Baltimore" T-Shirts.

We hope to see you all in Birmingham at the bid session at 9:00 A.M. to support our bid for 2000.

*Submitted by Dick & Linda Peterson,
Past Presidents WASCA, WASCA Treasurers,
WASCA Proposed General Chairmen.*



IN MEMORIAM

Dr. William T. Bailey - Bill Bailey (known as "Wild Bill" Bailey) of Richmond, Virginia, passed away in December 1994. He will be fondly missed by The Tuckahoes Square Dance Club, where he called from 1983 until his retirement in June 1993.

Square dancing was an integral part of Bill's life. He started calling when he was stationed in Panama with the U.S. Government, where he was Chief of Nuclear Medicine at Gorgas Hospital. He and his wife Jean joined the Tuckahoe Club when they returned to the U.S. and settled in Richmond, Virginia.

Bill was an enthusiastic supporter of square dancing and called for many demonstrations at public events as well as retirement homes. Jean supported his calling with her involvement in the club and various dances in which he was involved.

We know that other Richmond Square and Round Dance Association members share in this tribute and express their condolences to Jean and the Bailey family.

Square & Round Notes, Richmond, VA

Conrad D. "Jack" Carver - Our Square Dance World was saddened by the passing of Jack Carver on February 12, 1995, in Westminster, Maryland. Jack and Ginny would have been married 50 years in April 1995. Forty-seven years were spent square and round dancing.

Jack and Jenny first saw square dancing at the I.O.O.F. Lodge in Towson, Md., in 1948. They fell in love with it. They wanted to learn more about square dancing, so they traveled to Washington, D.C., where the dancing had been in progress for a little longer. This was before the nice interstate highways, so it took a long time

to get there. He took his first caller's class from Eb Jenkins in Washington.

Jack and Ginny got square dancing into the Rec Council in the area which really helped cut down on expenses. He also started quite a few square dance clubs and a round dance club. Some of these are still in existence. They also started the SDLBA (Square Dance Leaders of the Baltimore Area). He was the first president.

Jack had been a first in a lot of areas for square and round dancing in the Baltimore area. As Ginny said, "I was his second love. His first was square dancing."

We will all miss Jack. I know if there is not square dancing in heaven, he will start it.

Doris (Jack's niece) & Dan Weber Lutherville, MD

A.C. "Ace" Smith - Square dancing lost a pioneer with the passing of A.C. "Ace" Smith, March 15 at Stanford University Hospital in Palo Alto, California. Ace was a resident of Salinas and San Luis Obispo, Calif. Ace and his wife Marge founded, and for 48 years, directed the Salinas Lariat Swingers. They taught folk and square dancing to the Gilroy Gliders and dozens of other clubs. In the '50s and '60s they taught six nights a week to as many as 1,500 people.

In 1948 Ace helped establish the University of the Pacific Folk Dance Camp. He served on its camp committee every year. He helped organize the Rodeo Square Dance and was chairman of the California Rodeo Association Square Dance Committee. He also helped organize the original Monterey Bay Callers Association, was a past president of the Hoe Downers of San Luis Obispo and he and Marge were co-chairmen of the 1994 Square Affair in Santa Maria, California.

Ace loved people, had a great sense of humor, was a natural teacher and gave tremendous enthusiasm to everything he did. He will always be remembered by his friends and thousands of folk, square and round dancers.

Harry Wardwell, Salinas, CA

Editor's note: Our sympathies go to the families of William Bailey, Jack Carver and A.C. Smith.

A 50th ANNIVERSARY DANCE

A 50th ANNIVERSARY DANCE for couples married 50 or more years was held at Lakewood RV Park, Harlingen, Texas, in the Square and Round Dance Center of the Rio Grande Valley, Sunday, February 12, 1995.

Over 500 square and round dancers attended the gala occasion. Ninety couples celebrated 50 or more years of marriage; 26 celebrated 1995 as their Golden 50th; five couples more than 60 years and one couple, 64 years. This accumulates to 4,764 years of marriage.

The dance, sponsored by Jerry & Phyllis Rash was free to all dancers. Cake, ice cream and punch were served. The first tip recognized couples who had been married 50 or more years. Each couple was interviewed and included on a video tape of the event. Humorous skits about marriage situations were included in the program, and a Mock Wedding by costumed males was presented.

The Park Minister, Rev. Loyd Bliss, conducted a marriage vow renewal service for the celebrants.

Jerry Rash was the caller; Phil & Becky Guenther, cuers; and Arleen & Floyd Fox were hosts. Local newspapers and a television station carried the event, giving great publicity to Square and Round Dancing.

*Submitted by Bessie & Harold Hume
Columbia, MO*

SQUARE SHOOTERS KNOW HOW TO HAVE FUN!

Square dance clubs are failing! Dancers are quitting! We can't keep new dancers! Classes are smaller! These are comments we've been hearing and reading about in our square and round dance publications over the past several years. Every issue of the *American Square Dance* magazine devotes several pages of opinions on why our activity is in the slumps and even more articles on what we should or can do to reverse the trend.

Well, SURPRISE! There's a club in West Monroe, Louisiana, that isn't failing but is growing steadily and is in good financial shape. Whether dancing or working on a fund-raising project together, the Square Shooters enjoy each other and have fun together.

We recently had the opportunity to see just how they all pull together when we visited them on their regular Friday night dance. Their caller

had a last minute emergency and couldn't show. What would most clubs have done? Cancel? Not these Square Shooters! They didn't let the absence of their caller ruin their evening. Instead, one of their regular cuers took over, did some extra rounds and a couple of singing calls. Then, one of the members who had done some calling a few years back, took hold of the mike and volunteered to help out with some patter. All the dancers had a ball, and everyone stayed until the last dance.

Square Shooters meet regularly every Friday night, dancing early rounds from 6:30 - 7:30 PM, followed by 2+2 squares until 9:30. Then they all adjourn to a local restaurant for Fun, Food and more Fellowship.

Failure? Not this club!

Submitted by Hugh & Ruth Gamble, members of 3-D Round Dancers, Monroe, Louisiana, and A-Team, El Dorado, Arkansas

JOE & DeANN HUTCHINSON 55 YEARS OF DANCING BETWEEN 'EM

Joe and DeAnn Hutchinson have danced longer than they care to remember. They have served in all club offices several times: president four times, vice president three times, treasurer, secretary, delegate to the Northeast District for ten years, social and ticket chairman.



NORTHEAST DISTRICT: 3rd vice president, mailing & news staff committees for two years, insurance chairman, publicity director, printing chairman, historian, delegate to state, ABC (Advance Beginners College) chairman for two years, pre-party chairman & co-chairman, publicity chairman, fashion show and his-

torian for the festival, wrote the skit for the round-up-twice, special consultant, decorations chairman and door prize committee. At the library in Muskogee and Tulsa they presented a display on square dancing and have researched and documented the history of square dancing in Northeast Oklahoma.

STATE OF OKLAHOMA: They served as publicity director, were in charge of guest callers for the festival and worked on the pre-party fashion show committee. While working on the State Federation they set up the first Tri-state meeting between Missouri, Arkansas and Oklahoma and set up the first state history scrap book.

NATIONAL CONVENTION: Their work on different Nationals include callers program, publicity and vice chairman of National Squares Magazine for the 1989 National. Since then they were panelists or moderators for several of the National's education programs. They have also had several articles published in several square dance magazines.

UNITED SQUARE DANCERS OF AMERICA: Joe and DeAnn have served the past seven years with the USDA as education chairman and have written several educational pamphlets for square dancers which they continue to do. They are also showcase chairman for USDA.

Joe and DeAnn are currently serving as immediate past president and delegate for their club and chairman of ABCs for the Northeast District.

Joe is semi-retired and president of Hutchinson Bros. Inc. DeAnn works for a newspaper and is presently working with the Oklahoma Historical Society on a book. They have four children and nine grandchildren.

Submitted by Russell & Margie Saldin, Salina, Oklahoma

OUTSTANDING RECORD SALES AWARDS

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CALLERLAB

VIEWPOINTS

by
Jerry Story
Full-time Caller

Is square dancing really in as bad of shape as I and most everyone who honestly cares about square dancing feel that it is? This is a question that I ask myself quite frequently these days. Almost everyone that I talk with seems to think so. However, after viewing my 26 years in the activity, it appears to me to be as good (if not better) than ever. From a strictly business point of view, what I see happening to square dancing today with clubs folding, small classes, the segregation of dancers due to the rapid acceleration up the level ladder, the lack of solid leadership on the part of all callers today, and the general attitude and fellowship within existing clubs, really makes me sit back and wonder why my business is still thriving when the activity in general is on a downward spiral.

It appears to me that square dancers today are still out dancing and going to weekends and festivals. However, the number of dancers leaving clubs and just freelancing i.e., going where they want and when they want, is increasing. While clubs, on the other hand, seem to be in trouble. From listening to the dancers I find that a lot of them are sick and tired of club politics and are looking to the callers for leadership. I feel most dancers want to do their part to help square dancing rise again and are willing to go out and help promote new dancers. However, they need leadership and guidance from somewhere and they are not getting it—from clubs nor from callers. No one seems to be excited about our activity anymore. Creating enthusiasm by clubs and callers is essential in revitalizing our activity. All I'm hearing are "can'ts." "I *can't* find anyone who wants to take lessons." "We *can't* get any young people interested." "I *can't* support the club and learn A-1 at the same time." "I *can't* help angel at the club, I'm too busy." "I *CAN'T! I CAN'T! I CAN'T!*" This is heard quite frequently throughout the realm of the square dance activity today. "I *can't*" help remembering something my mother told me when I was a child. She said, "Can't died with a hole in the seat of his pants." Let's not sit

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

around and let this happen. Let's get excited again!

I commend CALLERLAB for all they do for the square dance activity. CALLERLAB is, in my opinion, the only bonifide professional organization that we have. However, I feel that entirely too many of us (both callers and leaders) expect far too much from CALLERLAB. I for one feel the level system that is being utilized today is the biggest culprit in the deterioration of square dancing. But this is not CALLERLAB's fault. The level system was designed by CALLERLAB to standardize the calls so the entire world could dance together. It is due to the exploitation of the level system by callers primarily in the U.S. that has created the problem. Far too many callers today, myself included, have used the system to make money rather than use the system to make square dancing better. We as callers have robbed the activity blind. When I see more A-1 classes nationwide than I see beginner classes, I know what I speak is the truth. When we as callers keep taking dancers from the clubs to start our own caller-run Advanced groups, we do nothing but shoot ourselves in the foot. When dancers leave the group atmosphere or club environment we lose that dancer as a potential salesman who would have been out there promoting new dancers for the clubs. In my travels (and I travel a lot) I find many areas of the U.S. where the square dance activity is really topsyturvy. As a general rule when I call in an area where A-1 is the predominant level, I find that the dancers know half the Mainstream list, half the Plus list and half of the A-1 list from plain vanilla formations only. It is easy for me to figure out where the problem really lies. The same goes for Plus dancers today. Very few Plus dancers know the entire Mainstream list or the entire Plus list from even plain vanilla formations, let alone any chocolate or strawberry, and might I add that different flavors can be "fun." I've proved it to myself. However, it takes some preparation on presentation to

achieve this. As leaders I feel this in itself could help us change the way things are. More dedication and hard work on the part of all callers, including myself, can turn our activity around.

I see square dancing from a different side when I travel abroad. I commend these callers and leaders from other countries. You are doing a great job. I don't see the "level jumping" going on as badly there as I do here. However, be careful and don't follow our lead. The proof is in the pudding (so to speak). If we as leaders are looking towards CALLERLAB for the answer to these questions, we need not look any further than ourselves. CALLERLAB can't force anyone to apply this system the way it was

intended to be applied. Only we as callers and leaders can do that, and I feel the time has come.

I have been working on my own calling ability and presentation on and off the stage to help me do my part putting the activity back in its proper perspective. I encourage all of us to do the same and quit passing the buck. I will keep working hard to enthuse and excite the dancers at an early stage and keep them dancing. Combining popular calls into one level seems to be the current trend. This will only continue to feed this monster of segregation that has been created. The problem is in the caller—**NOT** in the calls. ✓

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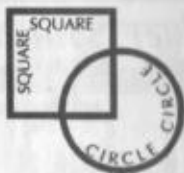
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Squared Circle

By Jeffrey A. Grossman

Round Dance Analysis

At first we thought round dancing would be easy, so we tried it. I didn't learn as quickly as my wife, but when I finally learned the difference between step close step and step step close, things became easier.

Then disaster struck! We stopped dancing in a straight line! Quite obviously someone was changing the rules as we went along. The hitch six, which my feet translated into step, step stumble, lurch, pull and stop. The turning two step which my feet translated into turn step, clutch partner, step turn on partner's feet, whisper apology.

Needless to say, even during my learning period, groups of people would stand and stare admiringly at my elephantine grace, to say nothing of the choreographic catastrophes I

continually barely avoided with calculating lurches.

Ah, the romance of round dance lessons! I can still remember the intimate conversations we engaged in, the gay repartee, the saucy little nothings whispered between teeth and fixed smile, "You are on my foot, dear," and "You are turning me the wrong way, doofus!" (An affectionate name my wife uses to hint that I am in serious error.) I also modestly claim some gems of romantic observations such as "where were you when I rolled to face?" and "You're biting me on the shoulder again, sweetie."

Over all this lingers the dulcet tones of our instructor melodiously repeating, 1,2,3, — 1—2—3, 1—2—3, one, two, three, — ONE! TWO! THREE! OH MY GOODNESS!

Finally, we actually became accomplished round dancers, although some of the more pol-

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ished dancers seem mildly amused when we collide with them on the dance floor. Looking back, I think of all the fringe benefits which result from this skill:

1. **Gracefulness:** Any accomplished round dancer can walk uphill through 6,000 stamped-ing buffalo without soiling his "sox" or tearing his/her shirt/blouse.

2. **Social amenities:** Ability to engage in flippant fripperies under the most trying conditions.

3. **Stamina:** The ability to smile while feeling pain from partner's misstep.

4. **Endurance:** The ability to breathe thru your nose all night when supper included a garlic dish.

5. **Persistence:** Do it until you get it right, even if you are suffering from arrhythmokenisis.

Taken all together it's a challenging, fun way to suffer together in a crowd. Why stay home and argue alone? Join the happy crowd of wincing, smiling round dancers. ✓

P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

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			RECYCLE
			RIGHT & LEFT THRU
SQUARE	THRU	THREE	QUAR TERS

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ZERO BOX: SWING THRU, BOYS TRADE, GIRLS CIRCULATE, GRAND RIGHT & LEFT.

ZERO BOX: SWING THRU, BOYS RUN, COUPLES CIRCULATE, WHEEL & DEAL, DIVE THRU, PASS THRU, ZERO BOX.

THE BASIC PROGRAM

ZERO LINE: SQUARE THRU, CENTERS SQUARE THRU 3/4, OUTSIDES PARTNER TRADE, DO SA DO, STAR THRU, SLIDE THRU, PASS THRU, LA.

STATIC SQUARE: HEADS STAR THRU, PASS THRU, STAR THRU, PASS THRU,

:	HEADS		SQUARE	THRU
:		:		
			GIRLS	TRADE
			SLIDE	THRU
			COR	NER SWING
			PROM	EN ADE

BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, DIVE THRU, PASS THRU, LA.

GNATS

STATIC SQUARE: HEADS ROLLAWAY 1/2 SASHAY, BOX THE GNAT, RIGHT & LEFT THRU, ZERO SQUARE.

STATIC SQUARE: HEADS PASS THRU, U-TURN BACK, BOX THE GNAT, SQUARE THRU, RIGHT & LEFT THRU, DIVE THRU, SQUARE 3/4, LA.

ZERO LINE: CENTERS BOX THE GNAT, RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP 1/4, ENDS STAR THRU, DOUBLE PASS THRU, LEAD COUPLE PARTNER TRADE, PASS THRU, LA.

STARS!@*^!

STATIC SQUARE: HEADS SQUARE THRU, RIGHT HAND STAR WITH THE OUTSIDE TWO, HEADS TO THE MIDDLE WITH A LEFT HAND STAR, ONCE AROUND TO THE SAME TWO, RIGHT & LEFT THRU, DIVE THRU, SQUARE THRU 3/4 TO A LEFT HAND STAR (OUTSIDE TWO), HEADS TO THE MIDDLE WITH A RIGHT HAND STAR TO THE SAME TWO FOR A LA.

THE MAINSTREAM PROGRAM

ZERO BOX: SLIDE THRU, PASS THRU, TAG THE LINE, CENTERS IN, CENTERS FOLD, TOUCH 1/4, BOYS FOLD, GIRLS LEFT TURN THRU, TOUCH 1/4, GIRLS CIRCULATE, GRAND RIGHT & LEFT.

ZERO LINE: PASS THRU, BOYS TURN, GIRLS FOLD, DOUBLE PASS THRU, BOYS TURN BACK, STAR THRU, BOYS TRADE, WHEEL & DEAL & ROLL 1/2 SASHAY, GRAND RIGHT & LEFT.

ZERO BOX: TOUCH 1/4, WALK & DODGE, BOYS TRADE, GIRLS TRADE, BOX THE GNAT, SPIN THE TOP, BOYS RUN, BEND THE LINE, STAR THRU, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO BOX: RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTERS TOUCH 1/4, WALK & DODGE THEN CLOVERLEAF, NEW CENTERS SQUARE THRU 3/4, PASS THE OCEAN, RECYCLE, LA.

ZERO BOX: EIGHT CHAIN FOUR, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, PASS THE OCEAN, SPIN CHAIN THRU, GIRLS CIRCULATE, BOYS RUN, FERRIS WHEEL, SQUARE THRU 3/4, LA.

FAN THE TOP

ZERO LINE: PASS THE OCEAN, ALL 8 CIRCULATE, FAN THE TOP, SINGLE HINGE, SINGLE FILE CIRCULATE, BOYS RUN, DO SA DO (WAVE), RECYCLE, PASS THRU, TRADE BY, LA.

ZERO LINE: PASS THE OCEAN, SCOOT BACK, ALL 8 CIRCULATE, FAN THE TOP, SPIN THE TOP, ALL 8 CIRCULATE, GIRLS

CROSS-RUN, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, LA.

RUNS

ZERO LINE: PASS THRU, BOYS RUN, SCOOT BACK, BOYS RUN, PASS THRU, BOYS RUN, SINGLE HINGE, BOYS TRADE, BOYS RUN, WHEEL & DEAL, PASS THRU, LA.

ZERO BOX: STAR THRU, PASS THRU, BOYS RUN, ENDS CIRCULATE, CENTERS TRADE, BOYS RUN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LEAD COUPLE PARTNER TRADE, PASS THRU, LA.

ZERO LINE: PASS THRU, GIRLS RUN LEFT, CENTERS TRADE, LEFT SWING THRU, BOYS RUN, PASS THRU, GIRLS RUN, BOYS RUN, SLIDE THRU, PASS THRU, LA.

ZERO LINE: PASS THE OCEAN, SWING THRU, BOYS RUN, TAG THE LINE-IN, TOUCH 1/4, SINGLE FILE CIRCULATE, BOYS RUN, CENTERS PASS THRU, PASS THE OCEAN, GIRLS TRADE, RECYCLE, SWEEP 1/4, VEER LEFT, FERRIS WHEEL, ZOOM, SQUARE THRU 3/4, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE-IN, TOUCH 1/4, SINGLE FILE CIRCULATE, CENTER BOYS RUN RIGHT, CENTERS PASS THRU, GIRLS ONLY PASS THRU, CENTERS TRADE, CENTERS WALK & DODGE, OUTSIDES PARTNER TRADE, DO SA DO (WAVE), RECYCLE, LA.

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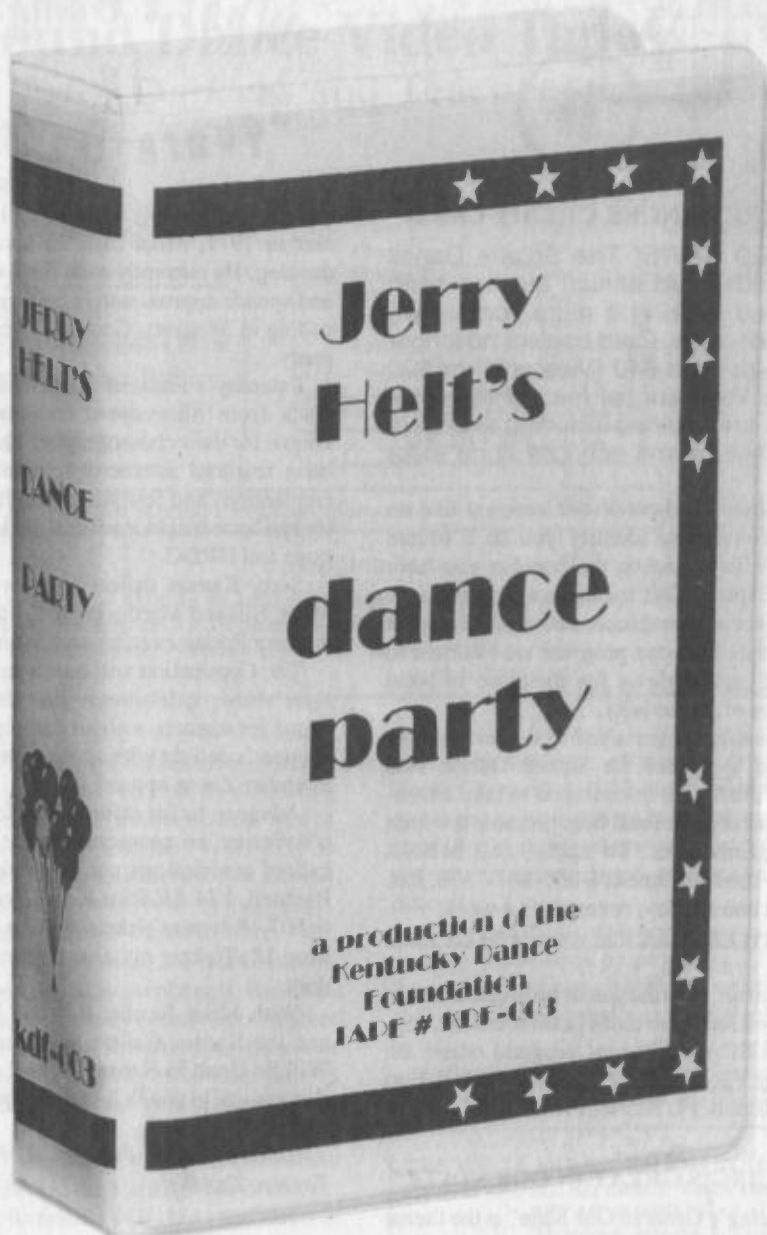
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Square dancers are urged to support the program and apply for the Square Dance Visa Card. Affiliates are encouraged to take advantage of this program and help promote it within their organizations. To apply, call MBNA America Bank toll free at 1-800-847-7378, Ext. 5000, 24 hours a day, seven days a week.

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For further information or bulk quantities of application forms for clubs or associations, contact the USDA credit card program chairman: Joe & Joy Vaccari, 227 Hughes Street NE, Fort Walton Beach, FL 32548, PH: (904)243-9484.

"DANCING'S GREAT IN OUR STATE"

"Dancing's Great In Our State" is the theme of the 1995 Kansas State Square Dance Convention June 2 and 3 in Salina, Kansas. The two day Convention, held at the Bicentennial Center in Kenwood Park, offers three floors of dancing - Mainstream, Plus and Advance.

Mike Jacobs, the featured caller from Herndon, Virginia, will call a Saturday afternoon Plus Dance and an evening Mainstream dance in the Main Arena, which will dance 150

squares comfortably. Launching his calling career in 1971, Mike calls all levels of square dancing. He currently calls for five local clubs and spends approximately 50 weekends a year calling in 38 states, Canada, Sweden and Germany.

Saturday's featured cuers, Bill and Martha Buck from Shreveport, Louisiana, are well known for their choreography. The Bucks have been featured instructors/clinicians at many conventions and festivals throughout the country and have taught at several National Conventions and URDC.

Sixty Kansas callers and cuers will assist Mike, Bill and Martha in providing continuous dancing Friday evening and Saturday.

The Convention will host a sewing clinic, a style show, exhibitions, line dancing and a dance for dancers without partners. It will be a shopper's delight with seven rooms for vendors of square dance apparel.

Advance ticket information for this annual convention, co-sponsored by the dancers' and callers' associations, can be obtained from Bev Bicknell, 824 SE Rice Road, Topeka, Kansas 66607. Advance tickets will be on sale until May 15. Tickets may also be purchased at the door.

With Mike Jacobs, Bill and Martha Buck and the Kansas Callers and Cuers, "Dancing Will Be Great In Kansas" June 2 and 3. Kansas dancers invite you to join their squares for a fun weekend.

Submitted by Forrest & Pat Haskins, Topeka, Kansas

CONTRALAB CELEBRATES 10th ANNIVERSARY

Contralab, The International Association of Contra Callers, will be celebrating its 10th Anniversary at the 44th National Square Dance Convention in Birmingham, Alabama, next month.

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Leif Hetland and Hal Rice of California started a movement to form an association of contra callers in February of 1985 by contacting contra callers around the nation with the idea of forming such an organization. With Leif as acting chairman, Hal published the first issue of the *Contralab Quarterly* in May of that year.

Mona Cannell, Roger Canning, John Hall, Leif Hetland, Bill Johnston, Joe McMenamin, Glen Nickerson, Boyd Rothenberger, Hal Rice, Bob Ruff, Stew Shaklette and Bob Walker worked together during this first year to prepare for the first annual meeting to be held prior to the National Square Dance Convention in June of 1986.

Contralab I was attended by 18 contra callers and their partners at the Heritage Inn in Indianapolis for the formation of Bylaws and election of officers. The purpose of the organization was adopted to state, "To promote and perpetuate the dance form known as contra-dance so that contra dancing might have a voice of its own within the world of contemporary or club or western square and round dancing." A board of governors was elected with Hal Rice being named Chairman, Boyd Rothenberger as Vice Chairman and Marilyn Jackson, Secretary.

Contralab members started participating in education seminars at the National Square Dance Convention 1988 in Anaheim and have continued to be involved in the education program, this year offering two seminars of special interest to square dance callers and one for dancers.

Contralab has continued to support contra dancing world-wide by providing a forum for the exchange of ideas, teaching methods, dance choreography and similar activities to its membership.

Submitted by Ron Johnson, Contralab Education Chairman, La Verne, California ✓

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MOONLIGHT CHA

SPEC PRES

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P3+2 cha (alemana & umbrella trn) to Moonlight In Vermont music.

CAN'T TAKE FOX-TROT

HOCTOR 652

Choreography by Chuck & Darlyne McDowell

P-3+2 Fox-trot with good music.

SWEET & LOVELY

HOCTOR 651

Choreography by Hank & Judy Scherrer

Good music with a soft P-6 Fox-trot routine.

MOON RIVER

ROPER 272

Choreography by Bob & Lynn Atta

Pretty music with a comfortable 4 part P-4 waltz.

DOMINO FOX-TROT

ROPER 306

Choreography by Peter & Beryl Barton

Pretty music with a P-6 Fox-trot routine.

CABARET

ROPER 282

Choreography by Phil & Becky Guenther

Good music with an interesting P-5+3 up combination Fox-trot & quick step.

ROSE Q/S

ROPER 282

Choreography by Phil & Becky Guenther

Good music with a P-4 Q/S routine.

LULLABY OF BROADWAY

ROPER 293

Choreography by Neil & Doris Koozer

Good music with a comfortable P-4 Fox-trot routine.

WALKIN' CHA CHA

TNT 181

Choreography by Neil & Doris Koozer

Good music with a comfortable P-3+1 (underarm trn) +up cha cha.

FRANKIE & JOHNNY

TNT 144

Choreography by Neil & Doris Koozer

P-3+2 (link rk & pretzel trn) jive routine.

RHINESTONE COWBOY

COL 6041

Choreography by Howard & Anna Huffman

Glen Campbell vocal with a P-2 two step routine.

IT'S A SIN TWO STEP

STARDUST 1110

Choreography by Chuck & Darlyne McDowell

Good music by The Something Smith & The Red-heads & a catchy P-2 two step.

RUN FOR THE ROSES

EPIC 15-03843

Choreography by Steve & Jean Philson

Pretty Dan Fogelberg vocal & a nice 4 part P-2 waltz, also a nice P-4 waltz to same record by same choreographer.

NOBODY RUMBA

MCA 60044

Choreography by Croft & Dezordo

Good Carl Dobkins vocal & a nice P-2 + 2 two step.

SAN ANTONIO ROSE

RCA 447-0572

Choreography by Howard & Anna Huffman

Good Floyd Cramer music & an easy P-2 two step.

I SEE IT NOW

ATLANTIC 7-87199

Choreography by Jim & Linda Klein

A comfortable 3 part P-2 waltz to a Tracy Lawrence vocal.

EVERYBODY LOVES TO CHA CHA

RCA 447-0578

Choreography by Howard & Anna Huffman

Good Sam Cooke vocal with a basic P-3 cha cha routine.

HI DOLLY

MCA 60013

Choreography by Dorothy Sanders

Good Louis Armstrong vocal & a good P-2 two step.

MY HEART CRIES FOR YOU

GRENN 17200

Choreography by Hank & Jetty Walstra

Pretty music & a nice P-2 waltz with an unusual solo turn sequence cued by Hank.

WHAT A WONDERFUL WORLD

STARDUST 1253

Choreography by Bob & Jerrie Jones

Good Louis Armstrong vocal with a P-5 slow two step routine.

THE MAGIC TOUCH

CTB 4204

Choreography by Jim & Adele Chico

P-2 two step to a vocal by The Platters.

BEGIN THE BEGUINE

RCA 447-0052

Choreography by Anne Summers

P-2 two step to good Artie Shaw music.

SIGN OF THE TIMES

ERIC 279

Choreography by Terri Enghusen

P-2 +2 two step (strolling vine & fishtail) to a Petula Clark vocal.

HE'S THE GREAT IMPOSTOR

COLL 6097

Choreography by Larry & Kathy Gafford

P-3+2 (kiki walks & sweethearts) rumba to a vocal by The Fleetwoods.

GONNA BOOGIE**BELL 45601****Choreography by Jack & Neil Jenkins**

Good Tony Orlando & Dawn vocal with a catchy P-2+2 two step.

CAN'T HOLD A CANDLE**BELL 45601****Choreography by Jack & Neil Jenkins**

Good Tony Orlando & Dawn vocal with a P-4 slow two step & cha cha routine.

WHISPERING**ATLANTIC OS 13163****Choreography by Bob & Jackie Scott**

P2+1 two step (fishtail) to music by Nino Tempo & April Stevens.

CRYIN' BLUE EYES**COL 13-33326****Choreography by Howard & Anna Hoffman**

P-2 two step to a Willie Nelson vocal.

THIRD RATE ROMANCE**MERCURY 422-858-922-7****Choreography by Mike Seurer**

Good Sammy Kershaw vocal with a P-4 rumba routine.

LITTLE BITTY TEAR**MCA 60036****Choreography by Neil & Doris Koozer**

Good Burl Ives vocal with a little different P-2 two step.

SHE'S GOT THE CHA CHA**ARISTA 12463-7****Choreography by Art & Sylvia Moore**

Good Alan Jackson vocal with a P-4 +2 cha cha routine.

WOMAN**MCA 7-54882****Choreography by Dorothy Sanders**

Comfortable P-2 two step to a Mark Chestnut vocal.

WE'RE TWO STEPPING**GRENN 14298****Choreography by Lynn & Donna Roumagoux**

Good music & a nice P-2 two step.

WALK WITH BILLY II**GRENN 14270****Choreography by Dick Taylor**

Good peppy music and a comfortable P-2+ 1 (left trn box) two step.

MAYBE**GRENN 17110****Choreography by Ted & Luella Floden**

Nice music with a little different P-2 two step.

RHYTHM IN THE ROUND**GRENN 14272****Choreography by Doc & Peg Tirrell**

Good music with a P-2 +1 (strolling vine) two step; entire routine going both lod & rld.

RUMBA GUITAR**GRENN 17025****Choreography by Lester & Barbara Aurla**

Good music with a comfortable P-3 rumba routine.

SWEET SARAH CHA CHA**GRENN 14247-CEM 37040****Choreography by Kristine & Bruce Nelson**

Good Latin music with a P-3+2 cha cha (alemana & chase peek a boo).

DANCING DOLLS**GRENN 14168****Choreography by Barbara & Jim Connelly**

Good peppy Doll Dance music with a busy P-2 two step. ✓

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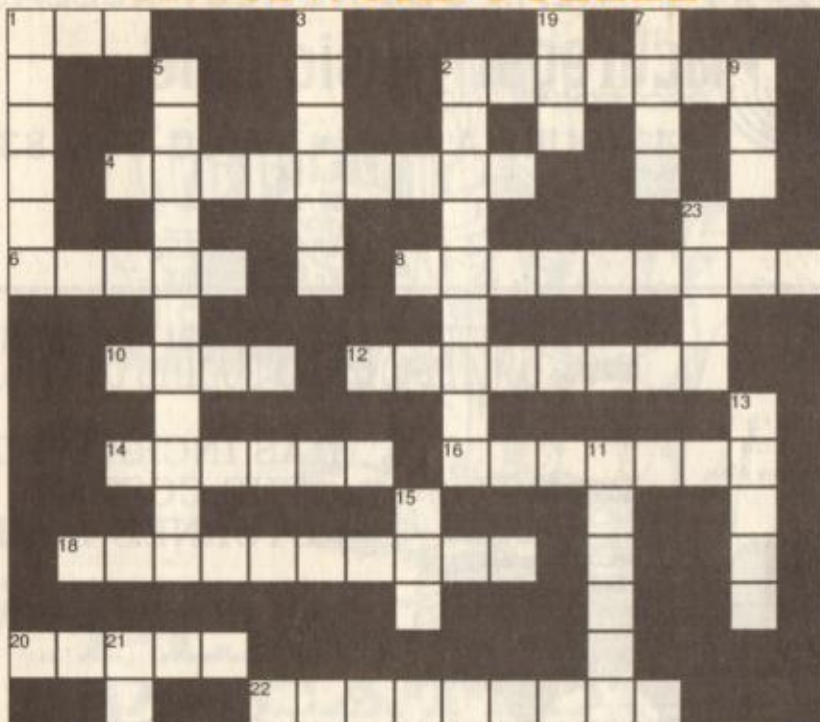
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0601-NORTH DAKOTA-36th International SQ & RD Dance Convention, June 1,2,3, Mandan Community Center, 901 Division Street, I-94 Exit #152 South Sunset Dr. Mandan, North Dakota. Contact: Vic PH:(701)255-4412.

0602-KANSAS-Kansas State S/D Convention, June 2 & 3, Bicentennial Center, Kenwood Park, Salina, KS. Callers M.Jacobs & state callers. Cuers B.& M.Buck & state cuers. Contact Bev Bicknell, 824 SE Rice Road, Topeka, KS 66607 PH:(913)357-7337.

0602-TENNESSEE-19th Ann. Music City Square Dance Fest., June 2 & 3, Mt. Juliet Jr. High School, Mt. Juliet Rd. (Exit 226B off I-40 East go 1 mi. North). Callers L.Letson, J.Story, P.Marcum, R.Dougherty. Cuers B.& G. Pinkston. Contact K.& M. Story, Rt 8, Box 104, Crossville, TN 38555 PH:(615)456-0827.



0602-CALIFORNIA-Third Annual Western Contra Dance Weekend, June 2,3,4, Idyllwild School of Music and the Arts (ISO-MATA). Prompters L.& A.Hetland, C.& A.Elliott. Contact L.Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223 PH:(909)845-6359 or C. Elliott, 3344 Quimby St., San Diego, CA 92106 PH:(619)222-4078.

0602-WEST VIRGINIA-5th Annual Pipestem Strutters Ball, June 2 & 3, at Pipestem State Park, Pipestem, W.VA. Callers W.McDonald, B.Scott. Cuer D.Smith. Contact L.Greenwell, 211 Bonita Dr., Johnson City, TN 37604.

0602-NEW ZEALAND-29th National SQ & RD Dance Convention, June 2,3,4, James Hargest High School Sports Complex, Invercargill, New Zealand. Various callers. For info write 29th New Zealand Sq/Rd Dance Natl.Convention, PO Box 7035 Invercargill, New Zealand.

0602-INDIANA-Indianapolis Bachelors 'n' Bachelorettes 17th Ann. Weekend Fling, June 2,3,4, Clifty Falls State Park, Madison, IN. Caller J.Wyckoff. Cuer J.Smith. Contact Brenda Stoner, 1640 Park Chase Place, Indianapolis, IN 46229 PH:(317)894-1178.

0603-ILLINOIS-Chicagoland Round Dance Leaders' Society presents "A June Jubille RD Weekend" June 3 & 4, Chicago, IL. Phase 4 & 5 featuring the Kannapels. For info contact Sonja Sekulich, 7215 W. Irving Pk. Rd., Chicago, IL 60634 PH:(708)831-5413.

0608-AUSTRALIA-36th Australian National S/D Convention, June 8-12, State Sports Center, Australia Ave., Homebush, NSW 2140. Various callers. Contact 36th Australian Natl. S/D Conv. Inc., c/o Secretary, P.O.Box 375, RYDE2112.

0608-TEXAS-33rd Texas State Federation S/D State Festival, June 8,9,10,11, 1995, Austin Convention Center, Austin TX, Various Callers. Contact Bill & Dottie Jett, 5721 Abilene Trail, Austin, TX 78749 P:(512)892-5768.

0609-COLORADO-41st Colorado State S/D Festival, "Northern Lights," June 9 & 10, Univ. of Wyo., Laramie Way. Callers D.Davis, J.Haag & area. Cuers A. & C. Brownrigg & area. Contact Tom & Sue Nelson, 526 - 37th Ave. Ct., Greeley, CO 80634 PH:(303)352-6850.

0609-DENMARK-5TH Danish Convention, Hammel Hallerne, June 9,10,11. Eight callers, two cuers. Contact Leif: Phone and FAX + 458-698-7457.

0609-WASHINGTON-44th Washington State S/D Festival, West, Washington Fairgrounds, Puyallup, WA. Regional Callers. Contact WA State SD Festival, 4250 Shoshone St. W, Tacoma, WA 98466.

0609-WASHINGTON-Alpine Festival Miss 'N' Links, Colville High School, Colville, WA, June 9,10;11. Callers R.Dougherty, M.Few. For info call (509)684-2408 or (509)684-2388.

0609-CANADA-Junefest '95, Nanton, Alberta, Callers D. & F. Levitt. Contact Irene & Leo Hart, Box 763, Okotoks, Alberta T0L 1T0 PH:403-938-7854.

0609-IDAHO-Idaho State SQ & RD Festival, June 9 & 10, College of Southern Idaho, Twin Falls, ID. Caller D.Rensberger. Cuers J. & D.Wright. Contact Les & Dawn Hutchinson, 614 17th St., Rupert, ID 83350.

0614-OHIO-29th Natnl. Advanced & Challenge S/D Conv., June 14,15,16,17, Dayton Convention Center, Dayton, OH. Various callers. Contact E. & M. Foote, 140 McCandless Dr., Wexford, PA 15090 PH:(412)935-2734.

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0618-**ENGLAND**-12th International S/D Jamboree, June 18-24, Barton Hall Chalet Hotel, Torquay, Devon. M.& E.Davis, A.& J.Sheriffs, N.& B.Whiston. Contact Malcolm or Evelyn Davis, 40 Badgeney Road, March, Cambs. PE15 9AS PH:0354 52037.

0621-**ALABAMA**-44th National Square Dance Convention, Sweet Home Alabama '95, June 21,22,23,24,, Birmingham Jefferson Civic Center, Birmingham, AL. Contact 44th Natnl. S/D Conv. Advanced Registration, P.O. Box 610409, Birmingham, AL 35261-0409 PH:(205)833-6732.

0630-**CALIFORNIA**-Firecracker Fling (near LA Airport), June 30 - July 1. Callers D.Lipscomb, D.Towry, P.Farmer. Cues B.Malthouse. Contact Gene & Sue Willis, 5130 West 36th, Hawthorne, CA 90250 PH: (310)676-7200.

JULY

0706-**CANADA**-Festival '95, July 6,7,8, Tr. 51, 1000 Inverness Drive, Prince George, B.C. Canada V2K 4V4. No contact provided.

0707-**CANADA**-29th Annual Calgary Summer SD Round-up, July 7,8,9. SAIT campus, 1301 16th AVE NW. Callers Various. Contact Hans & Elly Hartman, 620 97th Ave. S.E., Calgary, Alberta T2J 0H4 PH: 255-5246.

0714-**CALIFORNIA**-Fun Weekend (A-1 & A-2), July 14 & 15, Senior Center at the Fair Grounds, Grass Valley, CA. Caller D.Davis. Cues G.& J.McFarlane. Contact Ed Hunter, 140 Cypress Hills Ln., Grass Valley, CA 95945 PH:(916)784-7107.

0714-**GEORGIA**-12th Annual Thunderbird Clogging Festival, July 14,15, Baldosta, GA. 31602 Contact B.& V. Bennett Ph:(912)242-7321.

0714-**NEW YORK**-Mainstream S/D Weekend, July 14,15,16, Deer Run Campground, N.Y. Route 67, Schaghticoke, NY. Callers G.& C.Hardy. Contact C. Hardy, 19 Jensen Rd., Stone Ridge, NY 12484 PH:(800)584-3453.

0714-**ARIZONA**-White Mountain Rim Romper's 46th Annual SQ & RD Gala Nineties Dance, July 14,15,16, White Mountain S/D Hall, Lone Pine Dam Rd., Show Low, AZ. Caller M.Seastrom. Cues R.& E.Sabey. Contact Bill & Dori Lichtenwalter, 751 W. Whipple, Show Low, AZ 85901 PH:(602)537-2274.

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0714-MAINE-Christmas In July, July 14,15,16, Sandy Beach Lakeside Campground, Hwy 201-N, Madison, Maine. Callers W.McDonald, M.Van Wart. Cuers D.& P.Brann. Contact D. & P. Brann, 17 Davis St., Lewiston, ME 04240 PH:(207)784-0570.

0714-OREGON- Dance With Pride in '95, Annual Summer Festival for SQ & RD Dancing and Clogging, July 14,15,16, Oregon State Fairground, Salem, OR. Caller R.Dougherty. Youth Caller B.Mawdsley. Cuers R.& J.Collipi. Clogging Instructor J.Hanzel. Club callers & cuers are invited to be on program. For info call Doug or Janet Wilken (503)363-3707 or Ron Schmit (503)623-3479.

0719-LOUISIANA-Fifth Handicapable Convention, July 19,20,21, New Orleans. Call (334)343-9794.

0720-WASHINGTON-Skagit Squares Annual Fun Fare, July 20,21,22, Skagit Country Fair Grounds, Mt. Vernon, WA. Callers M.Few & R.Preskitt. Rounds T.McClelland & P.Mugrage. Clogging Anne Mills. Fashions by Petticoat Junction. Contact Bev at (360)424-9675.

0721-PENNSYLVANIA-8th Annual Abington Allemanders Weekend, July 21 & 22, Scranton, PA. Callers The Red Boot Boys, R.Correll, R.Leber, M.Callahan. Cuers R.& A.Lock, F.Shilanskis. Contact J & Y Vinson, PO Box 98, Dalton, PA 18414 PH:(717)563-2452.

0721-WASHINGTON-Hot Summer Nights, July 21,22,23, Renton Community Center, Renton, WA. Callers J.Story, T.Oxendine. Cuer: D.Taylor. Contact Wayne & Carol Fassett, 702 216th Ave. NE, Redmond, WA 98053, or Gaylen Sauve at (206)369-6902.

0726-CALIFORNIA-19th International Round Dance Convention, July 26,27,28,29, San Jose, CA. For info write Jerry & Sandy Adams, 5026 Howes Lane, San Jose, CA 95118.

0728-CALIFORNIA-10th San Diego Contra Dance Weekend, July 28,29,30, University of San Diego, San Diego, CA. Contra, Quadrille, English Country, Folk & Round Dances, plus special events & after parties. Staff D.& M.Armstrong, P.& M.Moore, G.& F.Nickerson. Contact Paul Moore, PO Box 897, Running Springs, CA 92382 PH:(909)867-5366.

0728-ILLINOIS-12th Illinois SQ & RD Convention, Peoria, IL, July 28,29,30, Peoria Civic Center. For info write SCISDA, Box 1212, Peoria, IL 61654.

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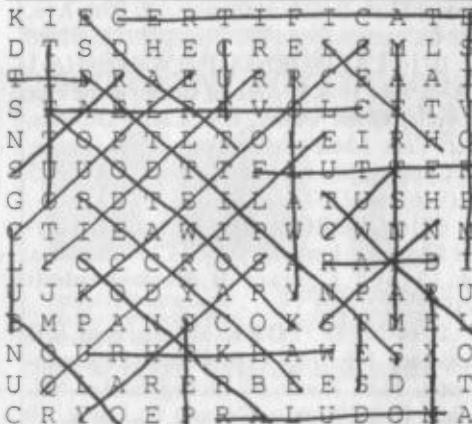
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0728-GERMANY-2nd International Adv. & Challenge Conv., July 28,29,30, Bramstedt, Germany. Callers L.Kopman, S.Kopman, J.Preston, J.Robar, D.Clay, C.Bern, J.Ruhenback, S.Forster. Contact S.Mauring, Hauptstr. 16, D - 25469 Halstenbek, Germany 4101-432-70.

AUGUST

0804-ARIZONA-13th Ann. SQ & RD Fest., A Mountain High Event, August 4,5,6, East Flagstaff Junior High School Dome, Fourth St. & Cedar Ave. (use Fourth St. entrance for parking), Flagstaff, AZ. Callers J.Saltel, B.Dean (host caller). Cuers E. & L. Cousins. Contact Festival Chairman, Ruffles 'N Red-necks, PO Box 1606, Flagstaff, AZ 86002 PH:(602)527-0233.

0807-CANADA-42nd Annual B.C. S/D Jamboree, August 7-12, Penticton, British Columbia, Canada. For info write Claude Loiselle, Box 66, Penticton, B.C. V2A 6J9 PH:(604)493-0624 or 492-8081.

0817-GEORGIA-31st Annual Jekyl Island S/D Jamboree, August 17,18,19, Best Western Jekyl Inn, Jekyl Island, GA. Contact Bob & Vivian Bennett at (912)242-7321.

0818-IOWA-Awesome August Week-end, August 18 & 19, Civic Center, Walcott, IA. Callers T.Roper, C.Young. Cuer A.Nelson. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62821 PH:(618-962-3102).

0825-NEW SOUTH WALES-19th NSW State S/D Convention, Gosford City Sports Centre Terrigal, August 25,26,27. Contact Ron May, PO Box 70, Gorokan, NSW 2263.

0825-WASHINGTON-Summer Festival & Salmon BBQ, August 25,26,27, Western Dance Center, Spokane, WA. Caller T.Marriner. Cuers B. & E.Funk. For info contact Bob & Claudia Amsbury, Publicity Chairman, 3727 West Heroy, Spokane, WA 99205-1817 PH:(509)328-5175. For pre-registration write Darlene & Ron Jolly, 8120 E. 1st #45, Spokane, WA 99212.

SEPTEMBER

0901-NEBRASKA-Tom & Jerry Broken Bow Weekend, September 1 & 2, City Auditorium, Broken Bow, NE. Callers T.Roper, J.Junck, Cuer D.Milner. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62871 PH:(618)962-3102.

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0901-GERMANY-European Fall RoundUp of the EAASDC/ECTA, hosted by the Happy Squares, September 1,2,3, Grossburgwedel Schulzentrum (near Hannover). Various callers. For info write to Heiner Fischle, D-30657 Hannover, Meierwiesen 34, Germany.

0901-MASSACHUSETTS-Dance-A-Rama's 25th Anniv. Labor Day Weekend, September 1,2,3, Westin & Marriott Hotels at Copley Place, Boston, MA. Featuring an outstanding cast of callers, cuers, & clogging instructors. Registration of \$37.00. Contact Carol Paris, PO Box 2277, Peabody, MA 01960-7227 PH:(617)853-0518.

0902-CALIFORNIA-Ridge Runner's 1995 3rd Annual Labor Day S/D Jubilee, September 2 & 3, The Silver Dollar Fairgrounds, Chico, CA. Callers J.Story, T.Oxendine, B.Baier, K.Garvey. Cuers K.Reid, S.& C.Parker. Chairpersons Paul Reed PH:(916)877-8143 & Ron Southworth PH:(916)877-8591.

0902-CANADA-27th Annual ASRDF Convention, September 2,3,4, Sundre, Alberta, Canada. Registration: Al & Elaine Elliott (403)748-2667 or Leopold & Josephine Langevin (403)342-0341.

0902-MONTANA-40th Annual Knochthead Jamboree, September 2,3,4, West Yellowstone, MT. Callers D.Dougherty, D.Nordbye. Cuers R.& M.Francis. Contact Frank or Shirley at (406)259-8710.

0908-NEW JERSEY-New Jersey State SQ & RD Camporee, September 8,9,10, Sussex County Fairground, Augusta, NJ. Callers J.Kaltenthaler, J.Landi, B.Mabon. Cuers A.& J.Spinks, S.& W. Bradt. Contact Ria & George Pfersch, #1 Comfort Ct., Randolph, NJ 07869 PH:(201)366-6714.

0913-SOUTH CAROLINA-1995 Myrtle Beach SQ & RD Ball, September 13,14,15,16, (the new) Convention Center, Myrtle Beach, SC. Callers T.Oxendine, J.Story, B.Newman, J.Marshall, N.Jarvis. Cuers J.& B.Pierce, R.& R.Rumble. Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210 PH:(803)731-4885 or FAX:(803)750-7222.

0914-PENNSYLVANIA-34th Delaware Valley Convention, September 14,15,16, Mount Airy Lodge, Mount Pocono, PA. Contact Rowland & Lois Dudley (Housing & Reg.) at (215)674-8320 or Tom & Lyn Bailey (Gen. Chairman) at (215)355-9892.

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0915-COLORADO-Pikes Peak Jubilee IX SQ & RD Weekend, September 15,16,17, Holmes Jr. High School, Colorado Springs, CO. Callers W.Driver, G.Shoemake. Cuers G.& L. Krueger. Contact L. Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918 PH:(719)593-7350.

0915-PENNSYLVANIA-26th Big D Weekend, September 15,16,17, Mountain Lake Resort, Marshals Creek, PA. With J.& F.Kaltenthaler, B.& D.Mitchell, R.& R.Wagenhoffer. For info write John & Freddie Kaltenthaler, Box 679, McCauley Ave., Pocono Pines, PA 18350 PH:(717)646-2945.

0929-NEW YORK-9th Annual Empire State SQ & RD Festival '95, September 29,30, Buffalo Convention Center, NY. Callers D.Parnell, J.Preston, D.Lipscomb, K.Rippeto, T.Vititow. Cuers R.& S.Anderson, W.& B.Blackford. Clogging Instructors C.Burns, S.Smith. For info write Dick & Joyce Reed, PO Box 166, Ballston Lake, NY 12019.

0929-COLORADO-Aspen Adventure, September 29,30 - October 1, Aurora YMCA, 445 S. Lansing, Aurora, CO. Callers D.Davis, R.Lane. Cuers J.& K.Herr. Contact Ken & Betty Love, 828 Hannibal Dr., Aurora, CO 80011 PH:(303)364-4812 or (303)344-8421.

OCTOBER

1013-FLORIDA-Orange Blossom Special, October 13 & 14, Boat Bay Road, Plant City, FL. Callers K.Bower, J.Haag. Cuers C.& T.Worlock. Contact Jerry Haag, *Winter*: 1401 S. Cage, #2, Pharr, TX 78577. Ph:(210)787-5013. *Summer*: 920 Pike Street, Cheyene, WY 82009 PH:(307)632-2749.

1020-VERMONT-5th Annual Tumbling Leaves Festival, October 20,21,22, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski. Cuers R.& J.Collipi, E.& I.Mindlin. Contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202 PH:(413)443-3060 or Red Bates, PO Box 7704, North Port, FL 34287 PH:(813)627-6344.

1021-TEXAS-23rd Annual Rambling Roses SQ & RD Festival, October 20 & 21, Tyler, Texas. Callers D.Towry, B.Baier. Cuers L.& H.Neely. Contact Wayne & Carlotta Page, 10986 Lost Creek, Whitehouse, TX 75791.

NOVEMBER

1110-CANADA-Fall Getaway Weekend, November 10 & 11, Fairmont Hot Springs Resort, Fairmont, B.C., Canada. Callers D.Davis, D.Chochrane. Cuers P.& B.Hansen. Pre-registration only. Contact W. & M. Gramm, 11A Kottenay St., N. Cranboork, B.C., Canada V1C 3T5 PH:(604)426-6795.

1110-WISCONSIN-1st Ann. Nov. Classic, November 10,11,12, Interlaken Resort and Spa, Lake Geneva, WI. Callers G.Adams, S.Greer. Cuers A.& J. Krol. Contact J. Clow, 202 Chester Lane, Prospect Heights, IL 60070 PH:(708)392-8204.

1996

JULY

0718-CANADA-10th Canadian National, Edmonton, Alberta, Canada, July 18,19,20, 1996. Contact Registration Convention '96, c/o Allan & Norma Serra, Main P.O. Box 502, Edmonton, Alberta T5J 2K1. PH:(403) 466-3564, FAX:(403)466-1593.



TRUE CONFESSIONS

"I WAS A DOS JUNKIE"

by Don Blanchard

My relationship with computers started out several years ago with a VIC 20 (it became psychotic). I next had a Commodore, and then a great TI 99A. I would probably still be using the TI if it had been compatible with the IBM or DOS format. As it was, it would only talk to other TI's and they were getting hard to find.

I made the traumatic change to an 8088 (Clone - of course) with a 40 meg. hard drive. What a wonderful machine. This was good for a while, and then the 386D40 came into my life, and with it came WINDOWS!

Windows (to me) seemed like a clumsy DOS for people who couldn't read. They had to do it with pictures (I enjoy tweaking you MAC users). I bought two books to learn about Windows. Each book is about two inches thick and I get intimidated just by picking one up. Trying to read them is even worse. They should sell these books with a bottle of NO-DOZE instead of additional disks that make the programs even more incomprehensible.

As you may have guessed, Windows and I didn't get along very well. Time has passed and I find more and more programs, that I want to use, are built to work through Windows (drat!). This is more acceptable now. HOWEVER, when I get in trouble — it's back to DOS. This is where I had a great learning experience, and all of this is leading up to my sharing it with you.

In the literature, one reads about running more than one application (program) at a time. (Why on earth would anyone in their right mind want to do that?) I really didn't understand how this could (or would) work. One day, in my meticulous manner, I was doing something in a Windows drawing program -making a flyer- I think. Anyway I needed an address. It was in my address list, and that was a DOS program. To get it I had to close the program, get out of Windows, back to DOS, find the directory, open the program, find the address, write it down, close the program, open Windows, find and open the Paint Program, open the file with my flyer in it and then copy in the address. This was a real chore and it took quite a bit of time. I thought computers were supposed to be time savers?

To shorten this story considerably, my grandson, and grandson-in-law were using my computer and things were happening so fast I couldn't believe my eyes. It was then that I remembered something about my grandson being born with a mouse in his hand (hope his mother doesn't read this). I hollered "STOP, HALT, CEASE AND DESIST. What did you do to make it work like that."

T'was then I learned about a Windows HOT KEY combination that has made my working with Windows a whole lot easier. FINALLY, this is what I want to share with you, although many of you probably already know about it, and I will come off like a stupe. All I can say is, "Some people are quicker than others." On to the breakthrough.

Let's use my previous example as the springboard. We are in Windows and running a program (any program), and you need to go to another program for a short time or a long time, it makes no difference. To get there, hold down the ALT key and hit ESCAPE. You will be returned to the Windows Group Menus. If the other program is a Windows program, select it as usual. When you are ready to go back to the original program, hold the ALT key down and tap the TAB key (don't release the ALT key yet). This will cycle you through all the programs you have opened (each name will appear on the screen). When the one you want is listed, release the ALT key, and like magic you are back in the original program, and the cursor is right where you left it.

One of the nice things about this is that once you have these programs "open," the ALT + TAB key will cycle you back and forth. The thing I like is that in Windows I can select the DOS prompt, get into DOS and the DOS programs are only two keystrokes (ALT + TAB) away. I do not know the limit for the number of programs one can have open - it probably depends on your machine and how much RAM you have. There is only one caution. When you are finished, you MUST go to each program and close it before you can leave Windows.

All this is probably explained in detail in one of those 40 # books I have not read. So be it!

Editor's note: Stop by our booth (#102 & 103) at the Nationals in June and receive a free America Online kit. We look forward to seeing you online! ✓

Reprinted from FOOTNOTES, September 1994

On The Teaching Of Square And Contra Dancing

By Leif Hetland

From *THE PROPHET* by Kahlil Gibran

Then said a teacher, "Speak to us of Teaching"

And he said:

"No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge.

The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom but rather of his faith and his lovingness.

If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind."

I see so much in the national and local publications about the need to modify, alter, or remake the figure lists we use to teach our dancers. I think we are missing the target. If we continue on this course we are accelerating the demise of our activity. We are simply "rearranging the deck chairs on the TITANIC." This concentration with the need to teach, revise, add and delete lists of figures is keeping us from addressing the real issue.

Square dancing is not suffering because we are teaching too many or too few figures. Square dancing is suffering because we are preoccupied with "How much to teach" and "How long does it take to teach it" while the dancers are being denied the very thing they came into the activity to enjoy: the chance to express themselves by moving to music.

Club square dance callers have for decades been concerned with how the caller relates to music instead of how dancers relate to music. Why do caller schools spend so much time teaching the relationship between the caller and the musical phrase and so little time on

the relationship between the dancers and the musical phrase. Callers have been taught to give their commands in phrases that fit the music. We then give the dancers a multitude of figures to learn in order to challenge them and retain their interest in the activity without understanding their instinctive need to fit their movements to the music; we incorrectly presume that by teaching the dancers to respond vicariously through the caller we are teaching them to dance.

It is also a false premise that people have to be taught to respond to music. The nation is full of people who whistle while they work, sing in the shower, and listen to a variety of radio stations featuring everything from classical to country western music. People are enjoying line dancing and country western dancing on their first night with a minimum of teaching. When these people come to us to learn to square and contra dance they already have an inborn appetite for what we claim to provide in the activity.

If square dancing is to survive we must give the dancer the opportunity to enjoy his instinctive love of music in a structured environment with other dancers. We must step down from our pedagogical podium and walk "in the shadow of the temple" among our dancers. We need to stop trying to teach them what they already feel and cannot teach them in any case. Let the dancers do what they already instinctively know how to do; let them move to the music.

I close with another line from *THE PROPHET* on teaching.

"The musician may sing to you of the rhythm which is in all space, but he cannot give you the ear which arrests the rhythm nor the voice that echoes it." ✓

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IS-020-92	Square Dance Organizations	"
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IS-045-92	Master of Ceremonies	"
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